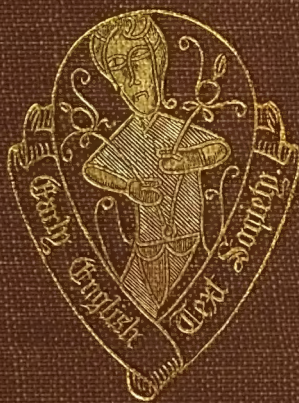


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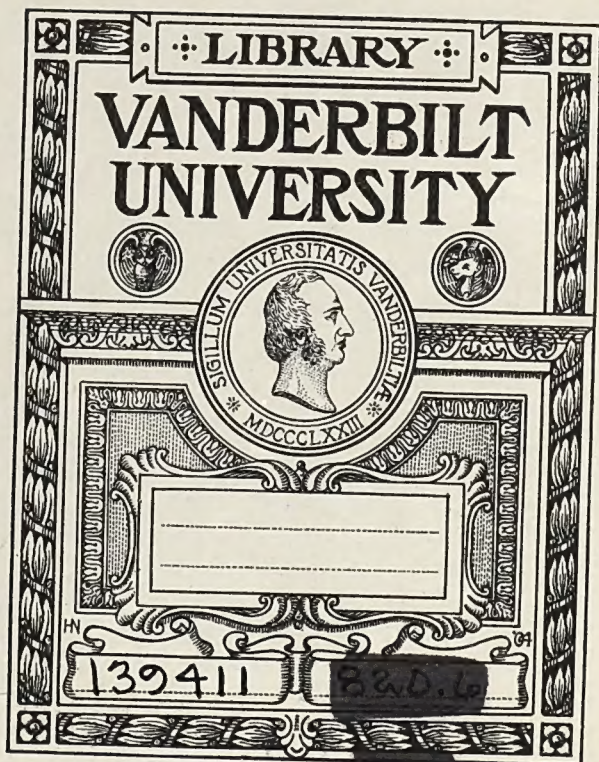
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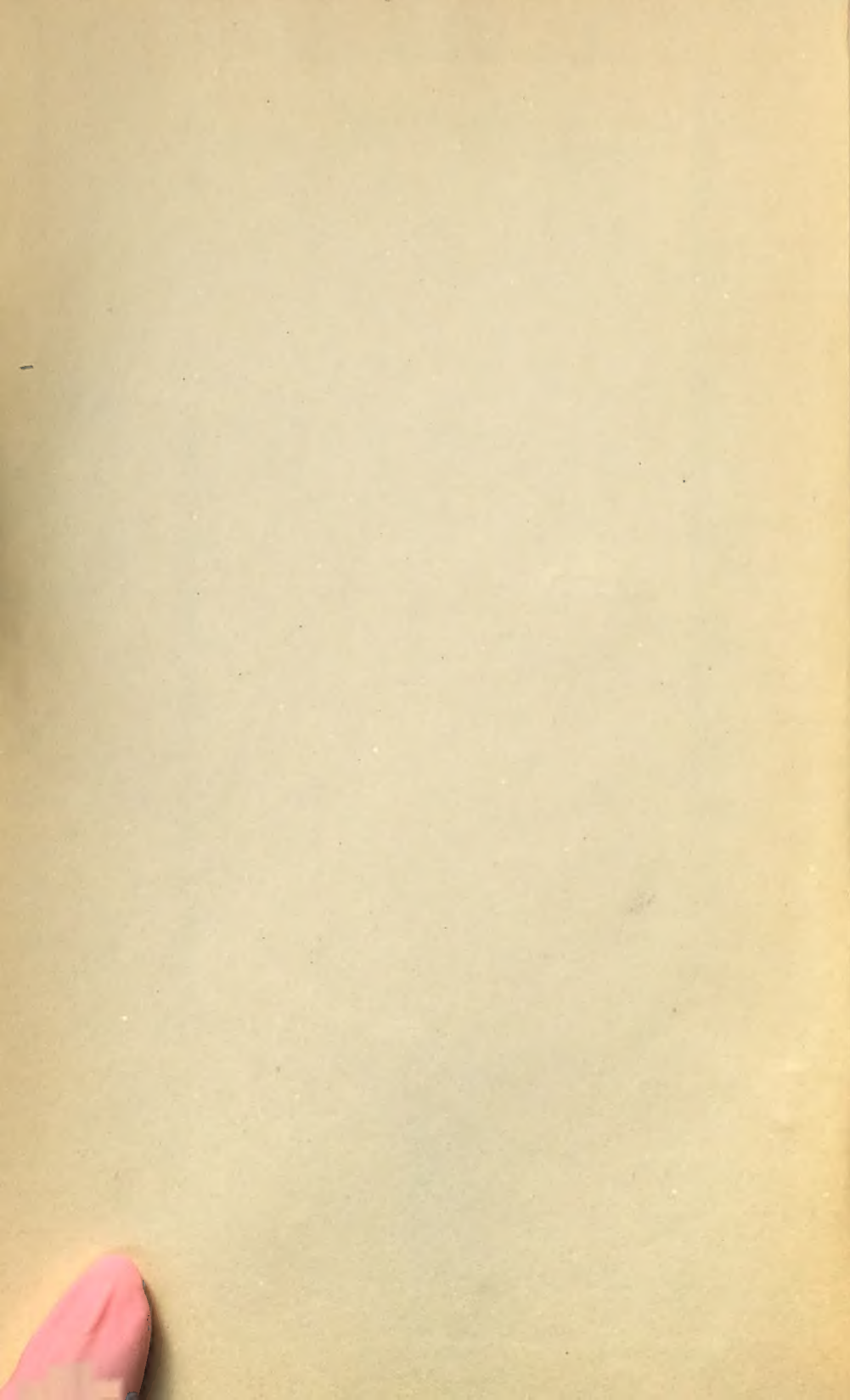
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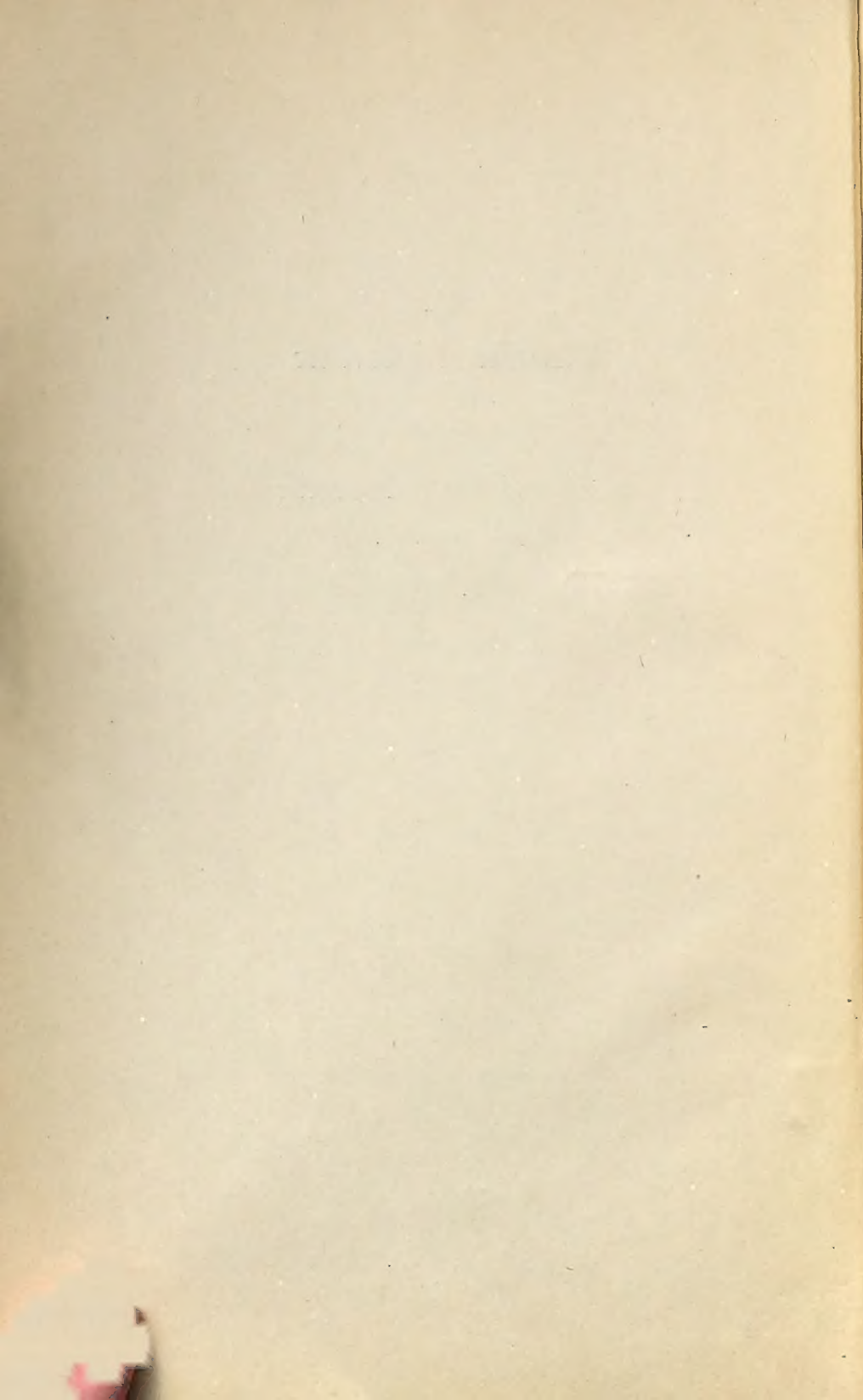
The
Pastime of Pleasure

EARLY ENGLISH TEXT SOCIETY

Original Series, No. 173

1928 (for 1927)

PRICE 15s.



The Pastime of Pleasure

BY

STEPHEN HAWES

A LITERAL REPRINT OF THE EARLIEST COMPLETE
COPY (1517) WITH VARIANT READINGS FROM THE
EDITIONS OF 1509, 1554, AND 1555

TOGETHER WITH INTRODUCTION
NOTES, GLOSSARY, AND INDEXES

BY

WILLIAM EDWARD MEAD, PH.D.

LONDON :

PUBLISHED FOR THE EARLY ENGLISH TEXT SOCIETY
BY HUMPHREY MILFORD, OXFORD UNIVERSITY PRESS
AMEN HOUSE, E.C.

1928 (for 1927)

OXFORD UNIVERSITY
PRESS

LONDON: AMEN HOUSE, E.C.4
Edinburgh Glasgow Leipzig
Copenhagen New York Toronto
Melbourne Capetown Bombay
Calcutta Madras Shanghai

HUMPHREY MILFORD
Publisher to the
University



Printed in Great Britain.

English

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1119
.A2
No. 173

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P R E F A C E

FROM 1555 to 1831 *The Pastime of Pleasure* was accessible only in the old blackletter editions, every year becoming rarer. In 1831 the text of 1554, except for minor omissions from chapter xxix, was reprinted with considerable accuracy in Robert Southey's *Select Works of the British Poets*, pp. 76-126; but the print was small and, except for a brief introductory note, the editor gave no help to the reader with glossary, notes, or other critical apparatus. In 1845 the Percy Society reprinted the edition of 1555, the least satisfactory of the old editions, abounding as it does in gross blunders and omissions due to the negligence of the sixteenth-century printer. The editor, Thomas Wright, evidently spent little time upon the work, for in the two-page preface he made no mention of any edition earlier than 1555 and obviously was not disturbed by the defects of the text he had chosen to reproduce. He added no notes, no glossary, and no discussion of sources or literary relations, and he did not always accurately reprint the text of the sixteenth-century edition that he had selected. Moreover, out of deference to Victorian delicacy, he, like Southey, excised two passages that would have attracted little attention had he not particularly made mention of them.

By good fortune I was able to secure for the present edition a photostatic reproduction of the unique copy of the edition of 1517, including the woodcuts, and to work with the texts of all the other early editions at hand for comparison. The rare opportunity was thus offered of making in all essentials an exact reprint¹ of *The Pastime* as it was

¹ The exact reprint decided upon by the Director of the Early English Text Society has some obvious disadvantages in that it reproduces the blunders of the early printer, but in most cases a glance at the variant readings removes all

presented to the public in the poet's own lifetime, with the original spelling and punctuation and the woodcuts. In accordance with this plan, all emendations of the text are relegated to the bottom of the page or to the notes, and hence in doubtful cases the reader should consult both the variant readings *and* the notes. Although the text of the edition of 1517 has been exactly reproduced, it has not been deemed wise to impose upon the modern reader the task of reading the text in the original blackletter, though specimen pages will be found in the table of contents.

The present edition offers, along with the earliest complete text, variant readings from the fragmentary copy of the edition of 1509 and from the editions of 1554 and 1555. In selecting the various readings I have endeavoured to take account of everything significant such as the actual substitution of one word for another, but not of mere variant spellings such as *i* for *y*, of *y* for *i* or *ie*, of a meaningless final *e* (as for example in *whiche* for *which*), of *e* for *a* in *hert*,¹ &c. In view of the fact that the edition of 1517 was printed by Wynkyn de Worde, who also printed the original edition—both editions during the lifetime of the poet—we may safely assume that as a rule his second edition is hardly less authoritative than the first—since whole stanzas and even groups of stanzas in the two editions often agree word for word and even letter for letter—and certainly on the whole more trustworthy than the two subsequent editions. Of actually false readings in the text of 1517 there are exceedingly few, and the occasional misprints are so obvious that they at once suggest the correct form.

By way of elucidating the text, which presents many difficulty. The old punctuation is often inadequate or misleading, according to modern standards, but in most cases it does not obscure the meaning. The punctuation of the various editions is discussed in Section III of the Introduction.

¹ The use of *u* for *u* and *v*, of *v* for *u* and *v* indifferently, and of *f* for *s*, except when final, of *y^e* for *the*, of *e* for *en* and *o* for *on*, will offer no difficulty.

details unfamiliar to the average reader, I have added a considerable body of notes, with abundant references to ampler sources of information. The glossary is the first that has been made for *The Pastime of Pleasure*. Here and there it has presented some difficulty, since it contains a number of words not found in the Oxford Dictionary.

As for the account of the sources, I have endeavoured to point out the influence of various aspects of medieval thought and culture upon Hawes's conceptions. Needless to remark, I have had constantly to resist the temptation to expand a brief synopsis into a volume. At most I have attempted to treat briefly the essentials of the topic under discussion and to indicate the most authoritative special treatises dealing with it. When we consider that *The Pastime* presents an outline of many of the most characteristic features of medieval education and culture, to say nothing of the ideals of chivalry, and combines a romance of adventure with the scheme of scholastic training, it is obvious that there is practically no end to possible discussion and digression.

Doubtless the most important portion of the section dealing with the Sources is the account of the great Latin treatise of Gregorius Reisch, *Margarita Philosophica*, first published in 1496. This could have furnished Hawes nearly all that he needed for his account of the Seven Arts, and it unquestionably supplied the originals of three of the woodcuts in *The Pastime of Pleasure*.

The brief sketch of the versification of *The Pastime* is the result of several months of close study which have given me a far higher opinion of the technical skill of Hawes than I had at the outset. Many of his lines leave no room for doubt as to how the poet himself would read them. Yet he evidently does not follow throughout *The Pastime* a rigid scheme that must be accepted without question by every reader, for in many cases he leaves considerable latitude of choice. Many lines can be scanned

almost equally well with four stresses as with five. But in such cases we may be reasonably assured that, whichever alternative we adopt, the poet himself might decide differently.

In conclusion, I take pleasure in acknowledging the generous assistance I have received from various quarters. Through the courtesy of the Earl of Dysart I have had free access to the unique copy of the first edition of *The Pastime of Pleasure* in the library of Ham House, Richmond, Surrey. This sumptuous Jacobean mansion, with its collection of Caxtons and other rare volumes, holds a unique place among the great country seats of England. To A. L. Scholfield, Esq., Chief Librarian of the University Library at Cambridge, I am indebted for a transcript of the torn fragments of the first edition of *The Pastime* in that library. To the generosity of the Trustees of the Pierpont Morgan Library in New York City I owe the gift of a photostatic reproduction of the unique copy of Wynkyn de Worde's edition of 1517 upon which the present edition is based. This liberality is all the more notable because unsolicited and unexpected. The attendants in the North Library of the British Museum have furthered my researches in every possible way and for many months placed at my disposal books that could nowhere else be consulted. Dr. Henry Thomas, Deputy Keeper of Printed Books in the British Museum, has examined the woodcuts of the edition of 1517 and decided that nearly all were made expressly to illustrate *The Pastime of Pleasure*. Even the three borrowed from the *Margarita Philosophica* were modified to serve their new purpose. Professor Albert K. Potter, of Brown University, has kindly offered some useful suggestions on matters relating to the bibliography and the sources. For the careful reproduction of the text and the woodcuts of the edition of 1517 I am greatly indebted to the skill of the printers of the Oxford University Press, the high quality of whose work is known throughout the

world. Lastly, it should be noted that to Sir Israel Gollancz, Honorary Director of the Early English Text Society, the present edition of *The Pastime of Pleasure* owes its publication. Some five years ago, while I was still engaged in active collegiate work in America, he suggested the need of a new edition, and since that time his encouragement and his aid in removing obstacles have made possible the completion of work that would otherwise have been long delayed.

W. E. M.

BRITISH MUSEUM.

September 24, 1927.



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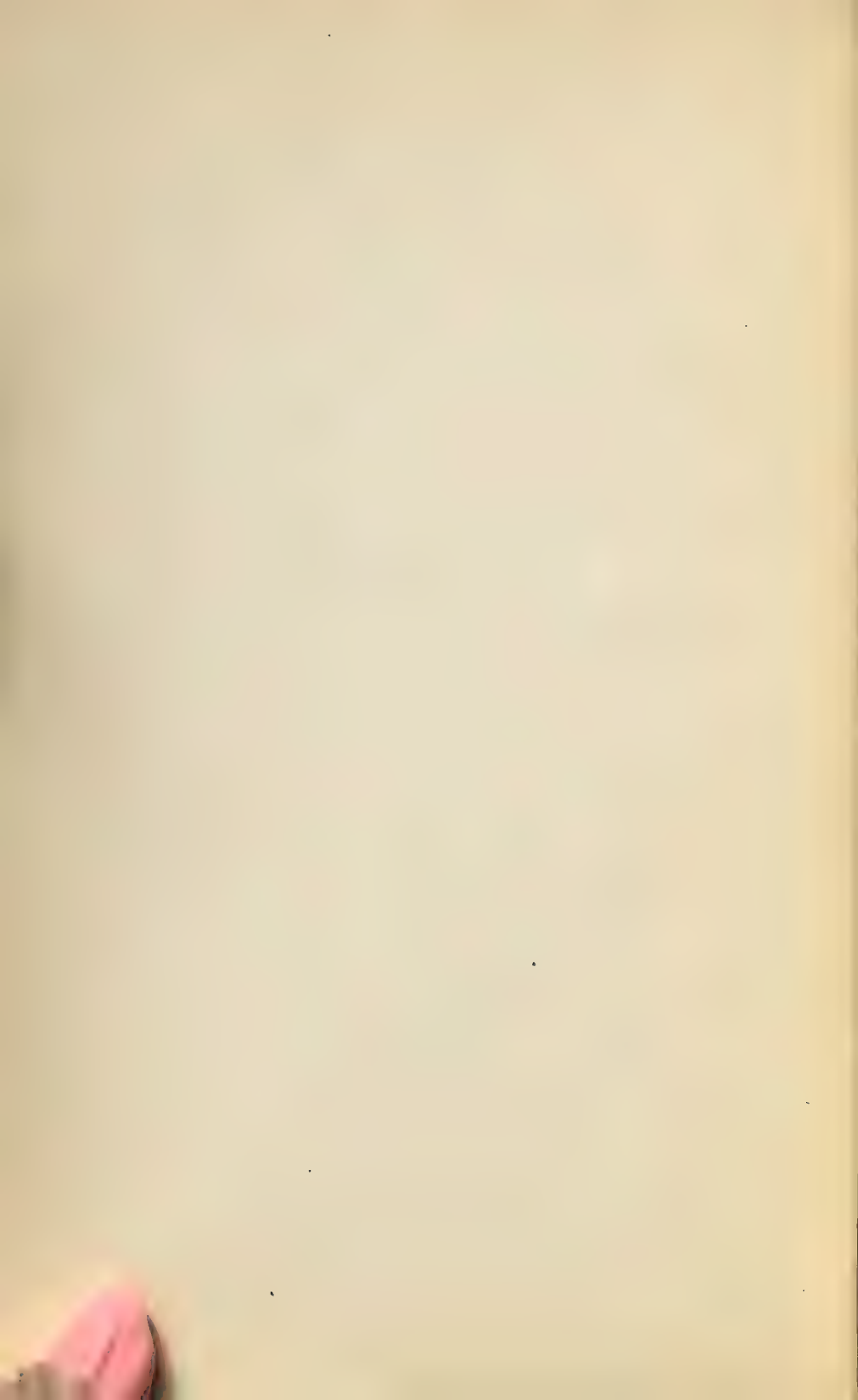
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Here begynneth the passetyme of pleasure

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INTRODUCTION

I

HAWES AND HIS TIME

PRACTICALLY all that is known about the life of Stephen Hawes is brought together in the *Dictionary of National Biography*, to which the reader may be referred.¹ Meagre as that account is, it is hardly more so than most of the lives of poets before and long after his time, notably Shakespeare. The art of biography was in its infancy in the sixteenth century, and of few writers, even the most eminent, have we more than casual bits of information preserved by a lucky chance. As for the laborious attempts to deduce the date of his birth from ll. 3053-4 in the 1555 edition of *The Pastime* :

‘I thought me past al chyldly ygnoraunce
The .xxxi. yere of my yonge flourynge aege’,

they prove nothing, since the editions of 1509, 1517, and 1554 read ‘xxi.’ instead of ‘xxxi.’ These lines, then, obviously give no indication whatever of the age of the poet when he was writing *The Pastime*, but merely tell us that when he had passed his twenty-first year he was no longer a child and had in some measure attained the wisdom of manhood.² Unfortunately, the wide circulation of Thomas Wright’s reprint of the 1555 edition by the Percy Society in 1845 has made this passage a stumbling-

¹ A few corrections may be pointed out: (1) Professor Potter suggests that the play credited to Hawes in 1521 is an error due to Collier. (2) The Britwell copy of the edition of 1517 is now in the Pierpont Morgan Library, New York. (3) *The Pastime of Pleasure* was not the earliest work of the poet.

² Even the passage in *The Example of Virtue* (1504), where the hero, with whom the poet identifies himself, announces that he is sixty, cannot be relied upon, for in the same poem he tells of his own death, and this at least two years before *The Pastime of Pleasure* was written. In due time the author also records in *The Pastime* an account of his own death and burial. One account is obviously as trustworthy as the other !

block for more than one scholar¹ who has been satisfied to take Wright's text without further question, though Southey's reprint of the 1554 text in 1831 would have shown that the lines here quoted merely indicate that the poet had passed his majority.

Hawes himself informs us that he was one of the grooms of the chamber of King Henry VII, and we may safely infer that he was thus brought into close contact with the best that English society had to offer in his day. We can hardly suppose, however, that, notwithstanding the dedicatory eulogy which he bestows upon his sovereign, he could have got great inspiration or material gain from association with the prudent, self-contained, worldly-wise, avaricious Henry VII, who, moreover, appears to have been far more interested in French literature than in English. Tradition tells us that Hawes was educated at Oxford, that he had travelled in France, and was familiar with French and Italian poets. *The Pastime* shows furthermore that he was familiar with the classics, though there is no convincing proof that he knew Greek. He was credited with a remarkable memory, which enabled him to recite long passages from the works of the earlier English poets, notably Lydgate, whom he evidently ranked higher than Chaucer himself.

Although we are unable to determine the year of his birth, a number of passages in *The Pastime* call attention to his youth and his ignorance,² and enable us to infer with some confidence that when he wrote he was still in his early manhood. To cite one passage, he excuses himself to those who are expert in the seven sciences and begs them not to refuse his little work:

‘I am but yonge it is to me obtuse
Of these maters to prefume to endyte
But for my lernynge that I lyst to wryte’.

(ll. 2924-6.)

Too much need not be made of utterances so obviously conventional as these, but the repeated emphasis upon his inexperience seems to indicate that authorship on an extensive scale appears to him a somewhat hazardous adventure. From the entire poem

¹ E.g. the account of Hawes in the *Cambridge History of English Literature*, Vol. II, chapter ix.

² See ll. 26, 36, 43, 2920 ff., 5796 ff.

one gets the impression that the author is a young man with a genuine, if not very deep, vein of poetry going beyond his contemporaries into a comparatively new field.

As for the tradition of his wide learning, we have little evidence beyond what is furnished by his own work. This clearly indicates that he had received the traditional education afforded by the medieval university, and what this implies we shall attempt to show a little later.

In view of the few known facts of the poet's life we are compelled to take note of the characteristic features of the time in which he lived, for, obviously, *The Pastime* is a direct outgrowth of the fifteenth century, to say nothing of earlier centuries. A variety of events conspired to make the time in which the poet was born one of the most uninspiring and depressing in the annals of English poetry. To realize what this means we may consider the poverty of the poetic legacy from the two generations preceding the birth of Hawes and ask ourselves what it would mean to our intellectual outlook were we to be deprived of the works of Shakespeare, Sidney, Spenser, and other Elizabethans, of Milton, Dryden, Pope, Gray, Coleridge, Shelley, Keats, Byron, Wordsworth, Browning, and to be compelled to rely for contemporary inspiration only upon a century as barren as the fifteenth.

Yet such was Hawes. He had as his literary heritage in English only one poet of the first rank. Chaucer had died in 1400, and no one had arisen to take his place, although imitators were not lacking. Lydgate occasionally shows some of Chaucer's freshness of spirit and in short passages succeeds in surpassing himself, but his interminable verbosity and his habitual prosing inevitably preclude him from being read with pleasure, if at all.

Along with Lydgate we may place Occleve, who is nothing like as voluminous as his fellow poet, but in many respects quite his equal. Very little of the work of either poet is read to-day except as a professional duty, but we have to note that whereas the names and works of these poets have survived, some poems of uncertain authorship so caught the spirit of Chaucer as to be taken for the master's own work—such as *The Flower and the Leaf*, a really exquisite piece, *The Assembly of Ladies*, and

some other pieces sufficient to make a sizable octavo volume.¹ *The Cuckoo and the Nightingale*, by Clanvowe, is anything but mediocre and was long credited to Chaucer. Besides these productions we have the popular ballads, many of which doubtless reshape material of remote antiquity and spring from the hearts of common folk. To the modern reader the ballads, with their artless simplicity and their depth of emotion, offer the truest poetry produced in the fifteenth century.

All in all, counting prose and verse, we find evidence of considerable literary activity, but except for the work of a few northern poets, such as Henryson, Dunbar, Douglas, and Bruce—work with which Hawes shows no acquaintance—some verse romances, and the great achievement of Sir Thomas Malory in the *Morte d'Arthur*, we can point to few works of outstanding merit, and to none, unless it may be the *Morte d'Arthur* and some of the ballads, that are generally read to-day.

To explain in full why the fifteenth century throughout most of Europe was relatively unfruitful in the production of great literature would be difficult, if not impossible. But some facts are at least suggestive, even if we confine our attention to England. The term transitional is often loosely used, but with more justice than is commonly the case we may call the fifteenth century transitional. To call it transitional, however, by no means indicates that it was unimportant, for it was a time of preparation for greater achievements and one of the most notable turning-points in the history of civilization. The ideals of the times of the Crusades had practically disappeared in the fourteenth century, and, except for interesting survivals—particularly in details of land tenure—the feudal system had long been little more than a tradition. By the end of the fifteenth century many of the most characteristic features of the age of chivalry had vanished, or survived, if at all, only as picturesque reminders of an earlier time. With the decay and practical disappearance of many characteristic features of the Middle Ages and the development of new interests, the course of events in the fifteenth century led step by step to the brilliant achievements of the sixteenth century.

¹ Conveniently edited by Skeat as a supplement to his edition of the works of Chaucer.

But, as in all transitional periods, so in England, the old and the new existed side by side, the old being in many cases almost imperceptibly replaced by the new. Sometimes the transition was rapid, as in the introduction of printing and, notably, in the suppression of the monasteries in the sixteenth century, but the real revolution was in the minds of men, and this naturally required much time.

We can here note only a few outstanding events, but these, with what followed in their train, doubtless influenced, to an extent beyond what we can easily appreciate, the courses of social and literary history.

The appearance of the Black Death in 1349 may in a sense be said to mark the end of the Middle Ages in England, for after the middle of the fourteenth century the country was never again what it was before that terrible visitation. The effects of the frequently recurring plague have perhaps never been fully estimated, but notwithstanding the brilliant work of Chaucer in the second half of the fourteenth century, the Black Death doubtless checked literary activity to an appalling extent. A nation may well require more than one generation to recover from such pestilence. The Wars of the Roses in the fifteenth century wrought comparatively little material damage, but they must have almost incalculably hardened the hearts and embittered the spirits of those who might naturally have turned their attention to literature. At all events, these wars sadly thinned the ranks of the English nobility who might have been patrons of literature. Moreover, what is too often overlooked, the turmoil in England did not end in 1485 with the battle of Bosworth Field, but continued with varying intensity until 1497.

Partly as a result of these wars, great social changes were brought about. Gunpowder had revolutionized military science in the course of the fourteenth and fifteenth centuries and made the foot-soldier as formidable as the knight. The impregnable castles of an earlier day no longer afforded a secure defence, and their damp and gloomy apartments were gradually to give place to the more airy and attractive abodes of the sixteenth century. Towns, with their guilds of craftsmen, were increasing in wealth and importance, though they were not remarkable for literary productivity.

On the other hand, throughout Italy the great humanistic movement had awakened scholars to new intellectual life and drawn eager students from half Europe to Venice and Florence and Rome and to the brilliant courts of the new patrons of learning. But very little of the spirit of the Renaissance made itself felt in England before the end of the fifteenth century ; and the English universities and the great public schools moved on in the old paths without ambition to widen the range of human knowledge.¹ While Hawes was yet a youth, the new art of printing had already largely displaced the professional copyist and brought books within the reach of scholars of modest means. In the long run the invention of printing was therefore of incalculable importance to the progress of learning and literature. But, notwithstanding the great activity of Caxton and Wynkyn de Worde in multiplying copies of romances and poems, the amount of new and original literary work that they printed is comparatively small. Caxton's outstanding achievement, if we except Chaucer's *Canterbury Tales*, is his printing of Malory's *Morte d'Arthur* in 1485, but there is no reason to suppose that the productivity of Malory, who had died some years earlier, was stimulated by the hope that his work would find its way into print. Among the most notable events of the century must be counted the discovery of America, disclosing as it did vast areas that wellnigh doubled the size of the world heretofore known. But the real significance of the triumph of Columbus was hardly recognized by the navigator himself, who supposed that he had found a new way to India, and as far as *The Pastime* is concerned it had no appreciable influence.

The great religious reformation had not yet been formally initiated, but there had been many premonitions, and before the death of Hawes the gauntlet had been thrown down and the open struggle begun.

Such in meagre outline is the background which we must con-

¹ Cf. Mullinger, *The University of Cambridge from the Earliest Times to 1535*, p. 227. We should, however, not overlook the fact that there was a genuine interest in the traditional education, which led to such foundations as that of Eton College in 1440, and King's College at Cambridge in 1440-1, and of All Souls (1438) and Magdalen (1448) at Oxford, and so on.

sider in attempting to realize the environment of the young poet who produced *The Pastime of Pleasure*. There is every probability that he was familiar with Malory's great romance and that he, like Malory, looked back with longing upon an earlier age when chivalry with its fantastic courtesy and its varied social amenities threw a glamour over the humdrum of everyday life. His imagination was stirred by the ideals of an earlier day, and, in so far as a poet could, he endeavoured

‘to renue that hath bene longe decayed
The flower of chyvalry’.

His interests were evidently far more concerned with the past than with the present or the future, and vanishing before his eyes he saw the institutions of chivalry which had brightened the pages of numberless romances. The brilliant trappings of chivalry—such as blazed out on the Field of the Cloth of Gold—had by no means disappeared when Hawes wrote *The Pastime*, but they held their place more as picturesque survivals than as symbols of a vital social force.

In attempting, therefore, to understand what may have led to the production of *The Pastime of Pleasure* we must remember that Hawes is an idealist, a thoroughly sincere, kindly man with good will for all who are right minded. Imbued with the spirit of chivalry so sadly impaired during the brutal Wars of the Roses, he dreams of the perfect knight who, as the perfect lover, wins La Bell Pucell, the perfection of beauty and earthly purity. But it is notable that the hero of *The Pastime* is not merely a warrior and a lover; he is a scholar and a devoted follower of the teachings of the Church. By thus combining these various social and cultural elements in his poem, Hawes, more than any other writer of his time, represents the most characteristic features of the rapidly disappearing Middle Ages and embodies them in the one work by which his memory is kept alive in our day.

II

ANALYSIS

Introductory

After dedicating his work to King Henry VII, the poet offers excuses for his little book, which he admits cannot compare with the work of his master Lydgate (1-56).

The Pastime of Pleasure

On a spring morning the poet walks in a meadow, and, by chance taking a path, he sees a beautiful image with two outstretched hands, one pointing to the way of contemplation and the other to the way of worldly dignity and the tower of Dame Beauty, where is the abode of La Bell Pucell (57-98). After hesitating which path to take, he proceeds along the way before him and in the evening has a vision of a shining copper statue, nine feet high, bearing on its breast a sentence :

‘This is the waye / and the fytuacyon
Vnto the toure / of famous doctryne’ (99-140).

He falls asleep beside the image until he is awakened in the morning by the blast of a horn, and sees, surrounded with tongues of fire, a lady on a swift palfrey followed by two greyhounds. The greyhounds fawn upon him and the lady asks his name. He says it is La Graunde Amoure. She says hers is Fame, and recalls notable names of antiquity (141-252).

Fame goes on to tell of the way to the Tower Perilous and of the beauty and virtue of La Bell Pucell, who lives there. La Graunde Amoure at once falls in love and determines to seek the fair lady (253-294).

Fame directs him to the Tower of Doctrine, where he shall be instructed in the seven sciences, and then departs, leaving him with the two greyhounds, Governance and Grace. He goes on until nightfall, when he falls asleep (295-336).

In the morning he sees, on a ‘craggy rock’, the Tower of Doctrine, made of fine copper and adorned with many turrets and statues (337-371).

Proceeding to the gate, he is admitted by the Porteress Countenance and sees a golden fountain surmounted by four dragons, from whose mouths flow four rivers. He is then taken to a hall adorned with gold and precious stones and decked with arras picturing his coming adventures (372-476).

In the hall sits Dame Doctrine, to whom Graunde Amoure appeals for aid in winning La Bell Pucell, and asks where his first place of instruction is to be. She then sends him to Lady Grammar (477-518).

By her he is initiated into the mysteries of grammar (519-609).

Going to another chamber, he is received by Logic (610-651), and, proceeding up a stairway to a chamber strewn with flowers, he finds Lady Rhetoric, who tells him that rhetoric has five divisions (652-700).

The first division is called invention; the second, imagination; the third, fancy; the fourth, brevity; the fifth, retentive memory. All these are illustrated by the famous poets (701-791).

But ignorant persons are unable to interpret poetical allegories (792-819).

The second part of rhetoric is called disposition, which arranges the material in effective order (820-903).

Thirdly, elocution (or fancy) adorns the material with well chosen words and illustrative comparisons or examples (904-959).

All this appears also in the works of the poets (960-1183).

When the matter is found by invention, then pronunciation must suitably make the utterance.¹ Matter, however good, is ineffective unless well presented (1184-1239).

Lastly, one must have a sufficiently retentive memory to view the production as a whole, thus ensuring coherence and due relation of part to part. The illustrations should be pertinent. Nowadays, however, avarice so blinds the sight of many that they take no heed how they write (1240-1295).

(Gower, Chaucer, and especially Lydgate, are illustrious models whom the author will humbly follow (1296-1407).

Proceeding to another chamber, richly painted, the poet finds Arithmetic and begs her to explain her art. She briefly shows the

¹ But see 736-749, where *brevity* is regarded as the fourth important element.

importance of the science of numbers, and Graunde Amoure, long pondering, goes on his way to the Tower of Music (1408-1456).

He recalls that Fame has told him that La Bell Pucell is in the Tower of Music, and at length he finds her; but while he hesitates to address her she goes out with Dame Music to a chamber rich with hangings and with precious stones. There Dame Music, surrounded by many musicians, receives Graunde Amoure, who kneels before her and prays to be instructed in her 'noble science'. Whereupon she shows how music brings all the seven sciences into accord and gladdens the heart of man. She then commands her minstrels to play and bids Graunde Amoure dance with La Bell Pucell. He does so, and his love increases and with it his sorrow that his lady is not yet won (1457-1603). Fearing that La Bell Pucell will read his heart, he takes his leave and goes to a temple to lament his hopeless fate. While he is sorrowing he sees a man before him who offers him comfort and counsel. Graunde Amoure tells the whole story of his love. His new acquaintance, Counsel, gives him encouragement and finally leads him to 'a chambre swete and precyous'. But Graunde Amoure tumbles and tosses, unable to sleep, and finally summons Counsel for more advice and comfort. They pass the night in talk together and arrange to go in the morning to see La Bell Pucell (1604-1960).

Apparelled properly, they enter a fair garden beside the Tower of Music to which they are admitted by the porteresse Courtesy, who inquires why they have come (1961-1986). On learning that they wish to speak with La Bell Pucell, she announces their arrival and then conducts them to the lady, who is sitting in an arbour beside a fountain adorned with gold and azure, and making a chaplet of flowers. She herself is clad in blue velvet bordered with ermine, and her golden hair hangs down (1987-2044). Graunde Amoure kneels before her and pleads for her love. Then ensues a long debate which ends with her yielding to his importunity (2045-2272). But she warns him that she is compelled to go to a far country, and that he will have to fight with giants and monsters in order to come to her. He promises to face every peril and hasten as fast as he can, meanwhile making himself strong in the Tower of Chivalry. She enjoins upon him not to

reveal their mutual love, and then asks how he happens to be acquainted with Counsel. Graunde Amoure recounts the whole story and presents his companion (2273-2362). She begs Counsel to speed Graunde Amoure upon his way, and then, weeping, takes leave of her sorrowing lover (2363-2408).

From the garden she goes 'to an hauen fyde' and, with her friends, sails away. Counsel offers comfort to Graunde Amoure, advising him to be ruled by wisdom and to go to Dame Geometry, afterwards to Astronomy, and thence to the Tower of Chivalry to be made a knight. Graunde Amoure returns to the Tower of Dame Music to take his leave, and then sets forth, ever thinking upon his lady, for the Tower of Geometry (2409-2548). Here he learns how important geometry is for the understanding of astronomy, and also how the measure which geometry teaches plays a great part in every walk of life (2549-2667).

From Geometry Graunde Amoure goes to a green meadow gay with flowers, where, in a pavilion of green sarcenet bordered with gold, sits Dame Astronomy. Graunde Amoure kneels before her and begs to be instructed in her science. She points out that hers is the last of the seven sciences and recounts the works of the week of creation. God himself is chief astronomer (2668-2730). God makes nature work in divers fashion (2731-2779). Eyes, ears, nose, mouth, and hands are outward gates through which comes the knowledge of things perceived by the 'five internal wits'. Common wit has for its task 'to decerne all thynges in generall' (2780-2877).

Above all earthly things are the planets and the stars which 'shewe theyr power and werke many a folde' (2878-2912). From Dame Astronomy he takes his leave to travel to the Tower of Chivalry. With his two greyhounds and his 'verlet called attendaunce' he rides over hill and vale and through a flowery plain till he comes to a mighty fortress. Seizing a 'meruaylous instrumente', he blows so loud that all the tower shakes. Without delay the porter Stedfastness lets him into the Tower of Chivalry and learns that Graunde Amoure has come from the Tower of Doctrine, where he has become proficient in the seven sciences. Graunde Amoure goes to rest, and in the morning Stedfastness admits him to the lower court, in which stands a jasper tower marvellously

high. On this are four armed images on horseback which by a complicated mechanism are made to joust with one another (2913-3017).

Beside this tower stands a temple of Mars, with the walls all adorned with pictures of the destruction of Troy. Here Graunde Amoure enters and sees Mars standing

‘On a whele top with a lady of pryde’,

having two faces. Kneeling before Mars, he implores aid against the monsters and giants, and briefly recounts the story of his love. Mars promises him help in fighting, but says he must get Venus to further his suit (3018-3108).

At this Fortune expresses wonder that Mars should promise Graunde Amoure success, since it lies in her power

‘Hym to promote or brynge to myschaunce’;

and she goes on to show how great is the extent of her domain (3109-3220). After hearing the arguments of Mars and of Fortune, Graunde Amoure stands bewildered. At this juncture an armed lady bearing a golden shield,

‘With a lyon of afure through passande’,

bids him welcome and leads him into a hall with the roof supported by pillars of ivory garnished with gold, and the walls depicting the siege of Thebes. Knights conduct him up a stairway to a knight called Truth, the guardian of the chamber door of King Melezyus. Truth announces the name of Graunde Amoure to the king, who welcomes his visitor in a magnificent hall. Graunde Amoure kneels before the king, offering him service and asking to be made a knight (3221-3318).

The king welcomes him and promises the help of Minerva to teach him all the ‘feates of armes’. His progress is rapid and in due time he is knighted by King Melezyus, who instructs him in the principles of chivalry (3319-3402).

Graunde Amoure then takes his leave of the king, and after being armed by Minerva sets forth on his adventures, accompanied for some distance by several knights. As he departs she tells him to be without fear and to place honour before everything else. Accompanied by his two greyhounds and by an escort of knights, he

plunges into the wilderness and spends the night in the open (3430-3486). Riding forth next morning, he meets a grotesque dwarf named Godfrey Gobelyve, who joins him and volubly tells all his family history, and assures Graunde Amoure that he has been unable to find a wife who is good and meek. He recounts how both Aristotle and Virgil were deceived by women, and tells Graunde Amoure that he can expect nothing better (3487-3741).

Riding on, they arrive at the temple of Venus and both go in. Godfrey tells in his supplication to Venus how he had vainly wooed a rich old maid even uglier than himself, and all the company begins to laugh. Graunde Amoure in his turn appeals to Venus with the help of Sapience (3742-3803).

In his supplication he tells the story of his love and of his endeavour to make himself worthy of one so beautiful and perfect. Venus pledges her help and orders Sapience to write a letter to La Bell Pucell setting forth the excellent qualities of Graunde Amoure. Cupid is dispatched with the letter, and Graunde Amoure, after making his offering, goes on his way (3804-4100).

Shortly, he is overtaken by Godfrey Gobelyve, who offers to bear him company. But soon a lady named Correction, bearing a knotted whip, overtakes them and belabours Godfrey, who, she says, has broken prison and clad him in a fool's weed. Graunde Amoure she assures that he shall win La Bell Pucell, but Godfrey, with feet fettered underneath his nag and hands bound behind him, she drives before her with her whip. At length they all arrive at a tower upon a craggy rock, where Graunde Amoure is welcomed by many ladies, while Godfrey is consigned to a dungeon. In the morning Graunde Amoure is taken by Correction to visit the dungeon. She shows him many prisoners who had been false in love and are now punished by ladies. When Graunde Amoure has seen the entire prison his steed is brought and he takes his leave of Correction, who gives him parting admonitions and counsel (4101-4269).

Graunde Amoure rides forth over the mountains till he sees, hanging beside a well, a horn and a shield bearing a challenge from a giant with three heads—Falsehood, Imagination, Perjury. Graunde Amoure boldly blows the horn and soon sees the giant all armed with brass. A fierce combat ensues, and Graunde

Amoure cuts off the three heads and one of the giant's legs. Then three sweet ladies, Verity, Good Operation, and Fidelity, come riding up and invite him to be their guest. They take with them the three heads, and ride all together to their fair castle (4270-4446). There they hospitably entertain Graunde Amoure and heal his wounds, meanwhile telling him of another giant that he should meet after his departure (4447-4486). In the morning he sets out with his greyhounds and soon meets dame Perceveraunce, who brings tidings from La Bell Pucell. She had received the letter that Venus sent her, and, despite the efforts of Disdain and Strangeness, still loved Graunde Amoure. With joy Graunde Amoure then accepts the invitation of Perceverance to spend the night with her cousin Comfort, and they ride together to

‘a manoyr place
Moted aboute vnder a wood fyde’ (4487-4661).

On learning the name of her guest, Comfort receives him most hospitably, and assures him that La Bell Pucell will be true to him, and that even her friends, who now view him askance, will receive him into their favour. But she warns him that he has yet to meet the giant with seven heads, besides other adventures (4662-4716).

After a restful night Graunde Amoure takes leave of Comfort, and, in company with Perceverance, rides over the heath. In the distance they see a royal castle upon a craggy rock and, as they draw nearer, a mighty giant, with seven heads and fifteen feet high. Upon every tree hang the shields of noble knights that this giant has slain. From each of the seven heads floats a banner bearing a name—Dissimulation, Delay, Discomfort, and so on. A fierce fight ensues and continues throughout the day until at last Graunde Amoure cuts off the seventh head (4717-4854).

The battle over, Graunde Amoure with Perceverance and his attendant sees seven fair ladies riding toward them from the castle. They report that for a whole year they have been besieged in the castle by the giant, and they now invite their deliverer to be their guest. He accepts, and in the morning, accompanied by the seven ladies and by Perceverance, sets out for the palace of La Bell Pucell (4855-4920). Over hill and valley and through

the wilderness they go, with wild beasts on every side, until far away they see the palace of La Bell Pucell. Before they can arrive there, however, they have to pass a fire-spouting monster made of seven metals. But on the way they enter an old temple reared in honour of Pallas. Prostrate they fall on the ground and are all cast into a swoon while they are told about the monster and how it is to be withstood by a marvellous ointment. Early in the morning Graunde Amoure awakes with the rest, holding the box of ointment in his hand (4921-5018). When it is bright day they see near the shore a goodly ship, from which comes a boat bearing two ladies. They hail Graunde Amoure and ask on behalf of Dame Patience what he and the ladies wish. He replies that they wish to pass over the water, and on being told that on the other side is a fierce serpent which will devour him, he says that for the sake of La Bell Pucell he has discomfited terrible giants and will doubtless overcome this great monster. They return to the vessel and report to Dame Patience his name and his exploits and are bidden without delay to bring him and the ladies to the ship. Then the anchor is weighed and they all pass to the other side, where the serpent is (5019-5081).

Arriving at the land, Graunde Amoure leaves the ladies and at last finds beside a craggy rock the monstrous dragon, with a huge, misshapen body, and head and face like a maiden. On espying Graunde Amoure the monster comes toward him, roaring like thunder and spitting out fire. But, anointed with the magic ointment, Graunde Amoure has no fear, and after a brief combat lays the dragon low (5082-5151).

When the smoke of the blazing dragon clears away, Graunde Amoure sees on a high rock the tower of his lady and receives the congratulations of Perceverance and the other ladies. All then ride together to the tower of La Bell Pucell,

‘Walled with fyluer and many a story
Vpon the wall enameled ryally’.

Perceverance then goes to La Bell Pucell, recounts the adventure of Graunde Amoure, and announces his coming. She at once prepares to receive him ‘with all folempne Ioye’, and when they meet he kisses her lips once or twice. She leads him into a magnificent hall adorned with precious stones and hung with

golden arras, and long converses with him beside a window. There suddenly comes Venus with little Cupid and tells the happy pair that she will soon conjoin them in marriage. They readily assent, and then separate for the night (5152-5298). The next day they are married in great state, and for many years they live together in joy (5299-5347).

One day, however, an old man bearing a crooked staff enters the chamber of Graunde Amoure and says,

‘Obey I must you nedes arefle
My name is age’.

Graunde Amoure can make no resistance, and as his youth is past and all his ‘lustynes’, he devotes himself to amassing riches (5348-5382). But when he thinks he still has a long time to live he is suddenly cut off (5383-5410). Mercy and Charity bury him, and Remembrance places a long epitaph on his grave, with a stanza for each of the seven Deadly Sins (5411-5494).

Into the temple where Graunde Amoure is buried comes Dame Fame proclaiming that she will spread abroad his name to live in honour for evermore. And just as she has preserved the names of the Nine Worthies and the memory of their exploits, in like manner she commands Remembrance to record the achievements of Graunde Amoure (5495-5606).

While Fame is still lauding him, suddenly Time comes into the same temple, a tall bearded figure with wings. He is girt with a sword and has in his left hand an horologe and in his right a burning fire. He marvels at the presumption of Fame in saying that the praise of Graunde Amoure shall endure for evermore whereas Time destroys every earthly thing, and even he must pass away; and after him is Eternity (5607-5746).

When Time has finished speaking, Eternity, ‘in a fayre whyte vesture’ and wearing a diadem with three crowns, comes into the temple and proclaims her invincible power. Then follows an exhortation to all mankind not to put their trust in the things of this world and a prayer by the author to the Queen of Heaven for grace to win the victory over the devil, the world, and the body (5747-5795). With the ‘Excusation of the author’ and his envoy to his ‘little book’ (5796-5816) the poem ends.

III

EDITIONS

The original manuscript of *The Pastime of Pleasure*, as of most early printed books, has been lost. Of the early printed editions there are four, 1509, 1517, 1554, 1555. All these editions are in small quarto, normally have twenty-nine lines to the page, and are printed in black-letter.

It is worthy of note that except for variations in spelling, occasional differences in wording, and, in the edition of 1555, some careless omissions, the pages in the editions of 1509, 1517, and 1555 are strikingly alike. In the editions of 1517 and 1555 ll. 2636, 2665, 2740-1 are in each case transferred by the printer to the page immediately preceding that which they occupy in 1509.

1509. In the library of the Earl of Dysart at Ham House, Richmond, Surrey. Printed by Wynkyn de Worde. *The Pastime of Pleasure* is bound up with Hawes's poem, *The Comforte of Louers*, 1511 (also printed by Wynkyn de Worde) which here precedes *The Pastime*.¹

The woodcut at the beginning of chapter xviii of *The Pastime* in this edition of 1509 reappears on the title-page of *The Comforte of Louers* and is reproduced in the 1517 and 1555 editions of *The Pastime*, but not in the 1554 edition, which has no woodcuts. Most of the woodcuts of the first edition are used again in 1517 and 1555.²

The Ham House copy, which contains ninety-three leaves, is seriously defective. The edition of 1517, by the same printer, contains one hundred and twelve leaves: the Ham House copy therefore lacks not less than nineteen leaves, or thirty-eight pages. In detail, we note as missing the title-page and the table of contents, the first four chapters,³ the greater part of the Gobelyve episode,

¹ Inside the cover we find written :

' E Libris

Josephi Brereton

de Helmingham in Com. Suffolc 1737'.

² For details see 'Notes on Woodcuts' and p. 77.

³ In chapter v a corner three-quarters of an inch to two inches wide is torn off the bottom of each of the first five leaves. The missing portions are indicated at the proper points, pp. 25-34.

and various other portions of the poem as indicated below,¹ the whole making an aggregate loss of 911 lines of the text of the poem, without counting the table of contents.² Moreover, the Gobelyve episode is strangely confused. Lines 3685-717 immediately follow l. 3791 and are printed on the back side of the leaf presenting the woodcut of Godfrey Gobelyve before his 'fayr mayde'. Lines 3620-58 are printed after l. 3757, &c.

The colophon reads:

C Here endeth the pastyme of pleasure.
 Emprynted at London in Fletestrete,
 at the sygne of the Sonne / by Wynkyn
 de Worde / the yere of our lorde .M. vC. & ix.
 and ended .xi. daye of January.

Below are Caxton's device and the initials **W C**, and beneath these:

Wynkyn . de . Worde

Cambridge Fragments.

The Ham House copy is unique, except for fragments of four leaves of the edition of 1509 in the University Library of Cambridge. Of these fragments two of the leaves (i. e. four pages) have only two lines left at the head of each page. The other two leaves (four pages) are also badly torn, and out of the twenty-nine lines on a normal page have some eight or nine lines at the top of each page and small scraps of lines at the bottom. Fortunately, these fragments are of no importance for establishing the text, since they contain nothing beyond what is found in the Ham House copy.³

1517. This copy is unique and was formerly in the Britwell

¹ Lines missing: 1-518, 2914-57, 3074-172, 3463-619, 3652-84, 3751-81, 3792-820.

² The best preserved copy of the edition of 1509 therefore contains only 4,905 lines as compared with the 5,816 of the editions of 1517 and 1554.

³ In the scraps of the Cambridge fragments are a few complete lines, but for the most part only portions of lines or words, at times only single letters. For convenience I add the numbers of the lines: 2284-96, 2314-28, 2344-5, 2374-5, 2403-4, 2416-17, 2445-52, 2454-6, 2474-92.

Court Library. On December 16, 1919, it was bought for £1,000 by Quaritch at Sotheby's auction of the Britwell collection and subsequently sold to the Pierpont Morgan Library in New York, where it now is. The entire volume is in admirable condition and, with trifling exceptions, is free from typographical errors. It had the advantage of being printed by Wynkyn de Worde, who remedied in this edition some of the defects of the edition of 1509. Not impossibly, the proof sheets may have been examined by the author himself, though of this we have no direct evidence. The woodcuts for the most part reproduce those of the edition of 1509. For further details see 'Notes on Woodcuts'. As might be expected from the fact that the printer of the editions of 1509 and 1517 is the same, the text of the two editions shows close agreement in the wording and even in the spelling, some pages agreeing in almost every letter. Minor variations do indeed occur, but hardly more than a modern copyist might make if he occasionally allowed his attention to flag.

1554. A copy is in the British Museum, in the library of Sir R. L. Harmsworth, in the Chapin collection, now a part of the library of Williams College, Williamstown, Massachusetts, and in the Huntington Library and Museum, San Marino, California. This latter copy was formerly in the Huth Library.

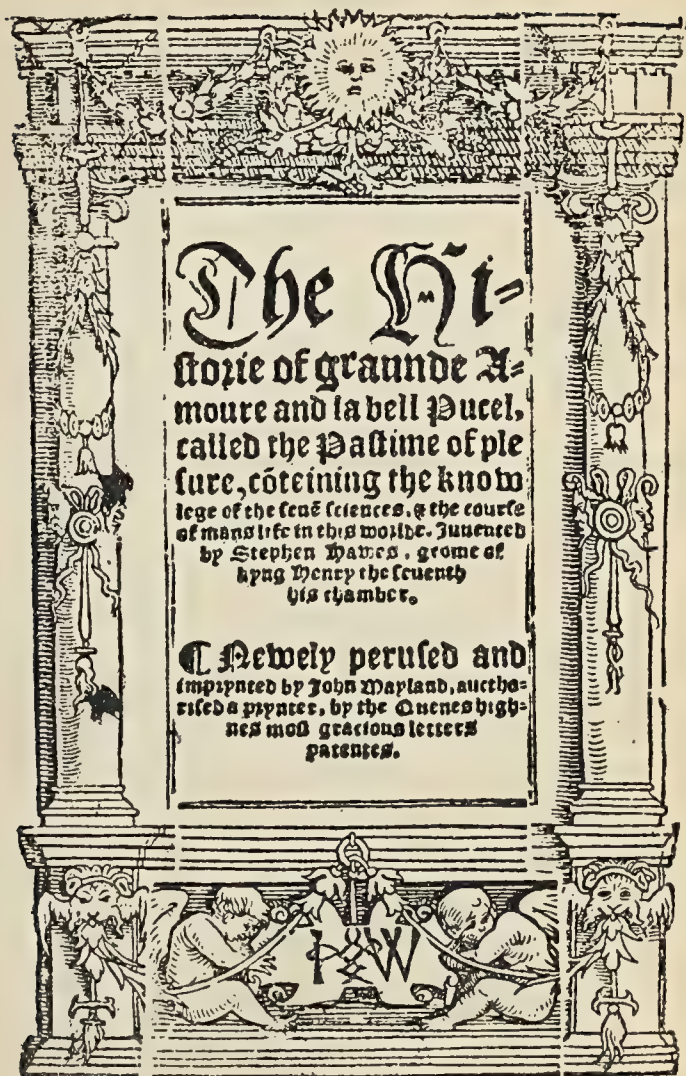
The edition of 1554 has no woodcuts, but the text is on the whole excellent, and in the British Museum copy, the only one I have used, the printing is careful and very few words are blurred. There are 108 leaves or 216 pages.

After the table of contents is an introductory address, probably written by the printer and not found in any other edition :

¶ To the Reader ¹

Sithe that all menne for the most part by a naturall inclination, desire rather to spend their dayes in pleafure and delectable pastimes, then in paineful studeys and tedious labours. And yet neuertheles by

¹ Heading and text are printed in black-letter.



Edition of 1554.

the secrete inspiration of almighty God (all men in general) so insatiately thirsteth for the knowledge of wisdom and learning, that some for very earnest desire thereof (though nature grudgeth) cease not to spend their dayes and houres, with such continuall and importunate trauayle in seeking the same, that hauyng no regarde to the ouer pressing of Nature, in searching with all diligence for the true vaine of knowledge, do sodainely bryng forth their owne confusion. Some contrariwise (whom nature to much ruleth) being discomforted with painefull & tedious study, rather chose to be drowned in the stinking floude of ignorance, than with so much sweate and paynes, to sayle (with a by wynde) into the pleasaunt Ilande of wisdom and science, which thing considered (most gentle Reader) I offer here vnto the for thy better instruction this little volume conteynynge and treatyng vpon the fewen liberall sciences, & the whole course of mans lyfe, first compiled & deuised by Stephen Hawes gentleman, grome of the chamber to the famous Prynce and seconde Salomon, kynge Henrye the seuenth. A man (as by his worckes appeareth) of a pleasaunte wytte, and singuler learninge, wherein thou shalt finde at one tyme, wisdom and learning, with myrthe and solace. So that herein thou mayest easely fynde (as it were in pastyme) without offence of nature that thyng, and in short space, whiche many great clarkes without great paynes and trauayle, & long continuance of time heretofore coulde neuer obteyne nor get, which as it was first entituled by the Authoure, to be the pastime of pleasure, and under the same title so dedicated to the sayed worthy Prynce, by the Authoure thereof: so shalt thou good reader with deli-

berate readyng therof, fynde it not onely
the Pastyme of pleasure, but
also of profite.
Fare wel.

To the high and migh-
ty Prince, Henry the seuēth, by the grace
of God, kyng of Englande, and of Fraunce,
Lorde of Irelande, &c.¹

After l. 56 of The Pastime, the edition of 1554 inserts:

¶ Your graces most bōuden seruauēt Stephen
Hawes, one of the gromes of your maiesties
Chamber, the .xxi. yeare of your prosperous
raygne.²

The colophon reads:

Printed at Lon-
don by John Waylande, dwellinge in
Fleetstreete at the sygne of the Sunne.
ouer agaynst the Conduite.
Anno do. M. D. L. iiii.
The .i. day of Iune.
✻ * ✻
✻

Cum priuilegio ad imprimendum solum.

¹ This dedication immediately follows the address 'To the Reader', and takes the place of the five lines of prose in 1517 that follow the table of contents.

² Obviously the twenty-first year of the reign of Henry VII, i. e. 1506.

In general, there is remarkable agreement in the readings of the four editions,¹ the more notable variations occurring in the edition of 1555, which on the whole is more carelessly printed than the other three. The edition of 1554 gives evidence of some attempt at 'editing', with occasional substitution of a word that appears more appropriate to the corrector. In many words the spelling of 1554 appears remarkably modern in comparison with that of the other editions.

1555. Of this edition identical copies, with woodcuts most of which are the same as those in 1517, were printed from the same type but with two different colophons, one bearing the name of Rychard Tottell, who was probably the actual printer, and the other the name of Jhon Waley, who may have been in this case no more than a bookseller.

Printed at London,
in Fleetstreet, at the signe of the
hande and starre, by Rychard Tottell.
Anno. M.D.Lv.
(.:.)

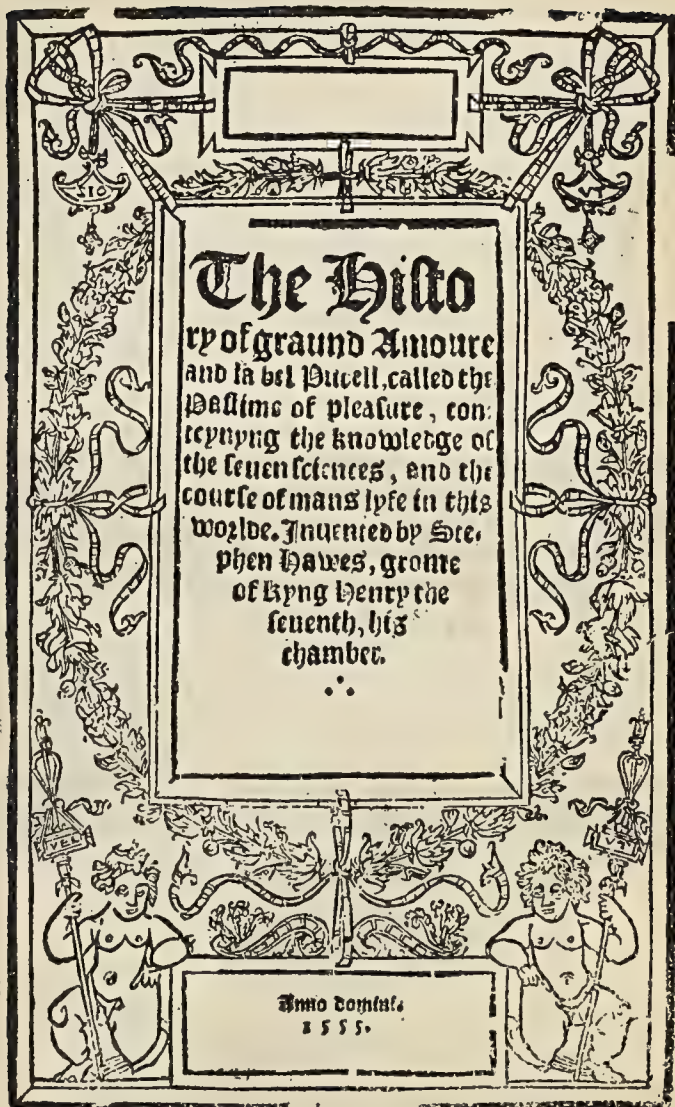
(1) The Tottell imprint.

Printed at London,
in Forster lane, by Jhon
Waley.
Anno. M.D.Lv.
(.:.)

(2) The Waley imprint.

The Tottell impression is in the British Museum¹ and two

¹ This copy formerly belonged to George Steevens.



copies, both imperfect, are in the Bodleian Library.¹ The British Museum copy lacks the original title-page, the table of contents, and the first 323 lines, all of which, together with the woodcut at the beginning of chapter i, have been supplied in pen and ink by a modern copyist.²

The impression with the colophon bearing the name of Jhon Waley, now in the British Museum, formerly belonged to William Horatio Crawford, of Lakelands, Cork, whose bookplate and coat of arms are inside the front cover. After passing through various hands it was sold by Sotheby on December 9, 1925, to P. J. Dobell, the well-known bookseller, and by him sold to the British Museum in July 1926 for £18. This copy is imperfect. From C. iiiii to F. i back (both inclusive) the original pages are lacking, but they have been replaced by a modern pen and ink copy. Leaf U. iiiii is replaced by a leaf blank on both sides! Otherwise the volume is complete. The two impressions in the British Museum supplement each other and make the 1555 edition complete. Another copy of the Waley impression is in the Bodleian Library, but it lacks B 1-4 and O 1-4.

The text of the edition of 1555 is evidently based upon an excellent early edition, quite likely that of 1517,³ with which in occasional passages it agrees in every particular. But the printers of this latest edition were evidently quite indifferent to the textual accuracy of their edition in minor details, and they freely modernized the earlier spelling, substituted words, and carelessly omitted single words and more than once entire lines, e. g. ll. 1764, 2341-2, 3764.

The enumeration of the few known copies of the early editions of *The Pastime* shows that it has become a bibliographical

¹ Assistant Librarian Stephen Wright informs me: 'Douce HH. 245 is complete except for a damaged colophon: but Wood 336 (3) lacks Q³⁻⁶.'

² Professor Albert K. Potter informs me that a copy of the 1555 edition, formerly in the library of Professor George Palmer, has been presented to the library of Wellesley College, Massachusetts.

³ It is notable that both the Tottell and the Waley impressions for the most part follow the lead of the text of 1517 page by page and line by line, and often even the spelling, but apparently without any critical intelligence. For the variations in the pages see the comments under 'page 177' in 'Notes on Woodcuts'.

rarity, but not impossibly unknown copies are in private possession and hence cannot be easily traced.¹

Punctuation.

The punctuation of the editions of 1509 and 1517 is very elementary. In the 1509 edition there is often no mark of punctuation at all throughout a stanza or even several stanzas. The most frequent mark is the short oblique line, such as appears in Caxton's edition of Malory's *Morte d'Arthur*. This may serve in place of a comma, a semicolon, or a colon, for which no special signs are employed. A period is used before and after roman numerals, such as .vii. and after abbreviations, as Ca.

The edition of 1517, as might be expected, follows somewhat closely the model of the edition of 1509, but with occasional variations, as in ll. 1066 and 1217, where 1509 has two marks and 1517 one.

¹ A very singular utilization of portions of *The Pastime* is found in Rawlinson MS. C. 813, dating from about the middle of the sixteenth century. This MS. contains fifty-one poems, three of which, Nos. 13, 14, 15, are almost wholly made up of lines taken from an early edition of *The Pastime*. Many lines are copied with little or no change. Some are slightly modified to fit their new surroundings, but whole passages are practically identical.

No. 13 contains 165 lines. Much of ll. 1-85 is found in *The Pastime*, ll. 2066 ff., and of the remainder of the poem in the account of the separation of the lovers, ll. 2374 ff., and of the conference with Counsel.

No. 14 contains 175 lines, made up from the first interview that Graunde Amoure has with La Bell Pucell, ll. 2052 ff., and from the account that Graunde Amoure gives to Counsel of the origin and progress of his love affair, ll. 1744 ff.

No. 15, containing 133 lines, may be found, with slight modifications, in ll. 3951-4075 of *The Pastime*.

Besides these, No. 48, containing 273 lines, draws considerable material in ll. 183 ff. from the letter that Venus writes to La Bell Pucell, *Pastime*, ll. 3951 ff.; and in ll. 232 ff. from the 'debate' between Graunde Amoure and La Bell Pucell, ll. 2206 ff.

This adaptation of the lines of *The Pastime* for use in detached love poems may have been the work of a sixteenth-century amateur who was experimenting to see how lines widely separated in *The Pastime* would agree when brought together in a new setting. His work appears not to have been printed until Professor F. M. Padelford brought out the entire fifty-one poems in *Anglia*, New Series, Vol. 19, 1908, and as a bulletin of the University of Washington, at Seattle, Washington, in 1909.

In ll. 1528-31, where each line has two marks, and in numberless others, the two texts are punctuated alike. In 1517 a chapter¹ not seldom has a period at the end. But how slightly the early printers regarded punctuation may be seen in ll. 4030-269, where in 269 lines only l. 4179 and l. 4252 have any punctuation whatever.² In ll. 1528-31 the marks may perhaps be regarded as a substitute for the modern comma, but as a rule they indicate tolerably well the place of the verse pause. In any case, the lack of punctuation causes little difficulty if the reader pauses about the middle of each line, since the words in the lines commonly divide naturally into two groups. After l. 2638 to the end of *The Pastime* the marks of punctuation are, for the most part, omitted, with only here and there a page having a stanza or a line singled out, for no apparent reason, as needing the help of punctuation.

In the edition of 1554 the short oblique lines as marks of punctuation have disappeared, and in their place the comma is found. Some lines have no punctuation at all, but as a rule the verse pause is indicated by a comma. In 1554 the period is not rare, particularly at the end of a stanza (see e.g. pages O. ii., U. iii., and in the table of contents), but it is by no means uniformly found. As in the earlier editions, roman numerals are preceded and followed by a period, but not uniformly in the table of contents. In 1554 a colon is occasionally used instead of a comma to indicate the pause in the line (see pages C. iii. back, l. 13, and I. ii. back, l. 2), but examples are few.

The punctuation of the edition of 1555 uses the same marks, but not always at the same places, as the edition of 1554. For example, no colon is used in 1555 as in the lines just cited in 1554, but 1555 employs the colon even more freely elsewhere. Page K. ii. has four examples in the last stanza, and K. ii. back has two examples in the first stanza, five in the second stanza, and four in the third. Other pages, e.g. L. iii, L. iii. back, use the colon instead of the comma to indicate the verse pause, but some lines on these pages have no marks at all. In 1555 the

¹ Cf. ll. 2548, 2667, 2730, 2779, 2877, 3017, 3486, 3781, &c.

² Cf also ll. 3873-938, 3941-91, &c.

period occasionally is found at the end of a stanza as in 1554, but most stanzas dispense with it.

In 1555 the oblique marks employed in 1509 and 1517 unexpectedly appear on pages I. ii. back, I. iij., I. iiij., K. iiij., L. i., L. i. back, L. ii. back, L. iii., L. iii. back, M. i., M. i. back, M. ii., M. ii. back, M. iii., M. iii. back, M. iiij., M. iiij. back, and then up to the end of the volume practically vanish. Indeed, the greater part of the volume after chapter xxi as far as chapter xxxiv is very slightly punctuated. And in all the editions the punctuation gives the modern reader more hindrance than help, since the comma or its equivalent is constantly thrust between a verb and its subject; and the fine shades of meaning suggested by skilful modern punctuation are quite ignored.

Reprints.

1831. The poet Robert Southey reprinted the text of 1554, with a brief explanatory preface, but with no notes or glossary, in his collection of *Select Works of the British Poets from Chaucer to Jonson*, London, 1831, pp. 76-126. Southey took some liberties with the text by printing capitals for minuscules or the reverse, by expanding contractions, and, rarely, by slightly modifying the spelling. Occasionally he ventured to make minor emendations without calling attention to the change. In a few passages he misread the text and misrepresented the author, and, as he was issuing a volume for general reading, he made some minor omissions from the Godfrey Gobelyve episode, but on the whole he reproduced the original with remarkable accuracy.¹

1845. The Percy Society reprinted the Tottell edition of 1555 with modern punctuation and capitalization, and with the omission of the woodcuts. The brief preface is signed by T[homas] W[right]. Up to the present time this reprint, unfortunately, is the one by which Hawes is commonly judged. This is the more regrettable, since it not infrequently fails to reproduce the clearly printed text of the original. It is not surprising that Wright over-

¹ But in the Preface to the entire volume he remarks: 'It is not to be expected that I could afford either time or eyesight for correcting the proof sheets of such a volume'! We may therefore conclude that whatever accuracy the reprint may have is not to be credited to Southey himself.

looks the omissions in the edition he followed, viz. ll. 1764, 2341, 2342, but without excuse is his accidental omission of l. 3764, which appears in all the editions, including the one of 1555 which he used! His omissions in chapter xxix are intentional.

IV

SOURCES¹

If a poem like *The Pastime of Pleasure* had to be written, Stephen Hawes was endowed with some exceptional qualifications for the work, and one was a genuine love for the romantic past. He looked with regretful longing upon the Middle Ages, upon the vanishing glory of chivalry, with its fantastic conception of honour and courtesy, and, in so far as he could, he determined to renew that which had been long decayed, 'the floure of chyvalry'. But it is hardly to be expected that Hawes, writing at the close of the Middle Ages and dealing with medieval themes after a long period of literary barrenness, should display startling originality. His whole attitude is one of reverent and uncritical admiration of the work of his master Lydgate, whom he evidently counts among the greatest names in literature. Without question, the work of Lydgate has until recently been unduly depreciated, for he really deserves some of the praise once showered upon him, but a young poet could hardly choose a worse model for imitation. Some of the short poems, notably *London Lickpenny*, show how brilliantly and vividly Lydgate could write when he compressed his work into small compass, but in his longer poems his chief aim appears to be to spread out his material as thinly as possible. He does indeed excel in his descriptions, which are often exquisite, but his lack of taste constantly appears in the mixture of the most incongruous detail with passages otherwise

¹ This account of the sources of *The Pastime* is entirely independent of Hans Natter's *Untersuchung der Quellen von Stephen Hawes' allegorischem Gedichte Pastime of Pleasure*, Passau, 1911, which I have not been able to procure. Burkart's dissertation on *The Pastime of Pleasure*, London, 1899, was not available until my account of the Sources was in print, and then I found that I had already covered most of the matters he discussed.

beautiful. His unremitting verbosity quite smothers the life of his narrative and wearies the reader beyond endurance.¹

But these defects appear to have been hidden from the eyes of his reverent pupil, and he laments—

‘None fyth his tyme/[in] art wolde succede
After theyr deth/to haue fame for theyr mede

But many a one/is ryght well experte
In this connyng/ but vpon auctoryte
They fayne no fables/pleasaunt and couerte
But spend theyr tyme/in vaynfull vanyte
Makyng balades/of feruent amyte
As geftes and tryfles/without fruytfulnes
Thus all in vayne/they spende theyr besynes’. (ll. 1385-93.

Whatever may be the truth of this criticism, which is evidently called forth by the neglect of some of Hawes's contemporaries to ‘moralize’ their songs, it can hardly be denied that the author of *The Pastime* has nothing like the range, the humour, the freshness, the fluent exuberance, and the endless productivity of the older poet, but he is a more careful workman, he has a more delicate sense of the fitness of things, and he does not run on for ever.

Passing now from the master to the pupil, we may remark at the outset that in the entire range of English poetry there is nothing exactly like *The Pastime of Pleasure*, taken as a whole, though if we begin to study the separate parts we discover a multitude of elements that have already served elsewhere in a more or less different setting. The multiplicity of elements in *The Pastime*—

¹ Incidentally the indebtedness of Hawes to his acknowledged master is pointed out in the Notes and elsewhere, but it is so pervasive that it must be brought to the front in any discussion of the sources of *The Pastime of Pleasure*. Obvious as is the debt to Lydgate, I am unable to discover that Hawes owes anything to Douglas, or Dunbar, or Henryson, if indeed he was acquainted with their work. On the other hand, Ten Brink (tr. by Dora Schmitz, iii. 94) points out that Gavin Douglas's *King Hart*, produced some dozen years later than *The Pastime*, is closely related to it in tendency.

Warton (ed. Hazlitt) remarks, iii. 171, that in *The Pastime* ‘the personifications are often happily sustained, and indicate the writer's familiarity with the Provençal school’. He presents no proof of his assertion, and one is at a loss to know upon what it is based. But various writers have been content to repeat Warton's opinion without comment or question.

scholastic and classical learning, philosophy, religion, mythology, chivalry, romantic love, fantastic adventures—combined to make the poem in some sense an epitome of the Middle Ages and to give the author in his own time a reputation for great learning. In our day such a reputation may appear somewhat exaggerated, but beyond doubt the poet was much above the average of his contemporaries and a man of fine, if not profound, culture.¹

Hawes himself makes no arrogant pretence to originality, but proclaims himself content to 'follow the trace' of his master Lydgate. The most original feature of *The Pastime*, as critics have pointed out, is the blending of a course of training in the Seven Arts with the winning of a fair lady of higher degree than the suitor,² and with the successful overcoming of a long series of trials of his courage and patience undertaken to prove his worth and his fidelity.

We cannot hope to understand the evolution of *The Pastime* without taking account of its sources, but these, if followed step by step to their beginning, would take us back into the remote past and require a discussion far longer than the poem itself. Fortunately, we are not called upon to trace the origin of every part of *The Pastime*, but there are a number of features that deserve at least a brief examination. Minor details are taken up in the Notes.

First and foremost is the type of poem represented by *The Pastime of Pleasure*. The title, which appears to be a somewhat daring assumption if intended to suggest the entertainment to be found in the work itself, gives no hint of the purpose or the contents of the poem. It is in effect an account of the career of an ideal knight from early youth to the grave, and hence is allied to the large group of works represented by De Guilleville's famous work, *Le Pèlerinage de la Vie Humaine*.³ This huge production had been translated by Lydgate and must have been known to Hawes,

¹ Apart from philosophy, which was largely studied in the original texts, or what passed for such, much of the medieval learning which at first sight somewhat staggers the modern reader was picked up from encyclopaedias or brief compends that enabled writers with small effort to make a show of erudition.

² This latter motive is the central feature in the fifteenth-century *Squyr of Lowe Degre* and also in a number of earlier works enumerated in my introduction to that romance, Boston, 1903, pp. xxv, xxviii, xxxiv ff.

³ See G. Paris, *La Littérature française au Moyen Âge*, 2nd ed., p. 228.

devoted admirer as he was of everything produced by the older poet.

Perhaps the most notable feature of the entire *Pastime* is deference to authority.¹ In our democratic century, when every man feels free to think for himself, we can hardly realize the dead-weight of authority and conventionality that restrained an author at the end of the fifteenth century. But throughout *The Pastime* the keynote of the poem is conventionality. The indebtedness of Hawes to his predecessors lies on the surface,² but every student of medieval literature soon realizes that both in romance and in other compositions of various types there is endless combination and re-arrangement of old material.

Traces of Lydgate's influence appear at every turn, sometimes in the use of his favourite words, sometimes in an image or a motive, sometimes in more extended form. Hawes credited Lydgate with the authorship of the *Courte of Sapience*, and from it he appears to have derived hints for a portion of the plan of *The Pastime*. After some seventeen hundred lines of preliminary matter, a part of which is devoted to an account³ of stones, rivers, fishes, trees, and birds, the poet tells us (e. iii):

‘Than came a lady deuyne Theologie
With ladyes feuen her fewyng in a route
Dame sapience they folowed full humbly
Kyft her with blyffe / and lowely gan to lowte’.

These seven ladies represent the Seven Arts—Grammar, Dialectic, and Rhetoric,⁴ ‘Arsmetryke’, Geometry, Music, and

¹ The humility of the poet appears strikingly in lines 2920-33, in the ‘Excusation of the Author’ at the end of *The Pastime*, and in various other passages.

² We turn, for example, to Lydgate's *Assembly of Gods*, and, as in *The Pastime*, we find the season motive, the dream, the Seven Liberal Arts, the painted wall, the Tower (or school) of Doctrine, the Nine Worthies, the Seven Deadly Sins, the fear of death, the atmosphere of allegory, and the liberal employment of classical names. See Triggs, *The Assembly of Gods* (E.E.T.S.), p. lii.

³ I have used the edition of 1510, few of the pages of which are numbered. The account of stones, &c., begins with book ii.

⁴ These three representing the *Trivium* are discussed in eighteen seven-line stanzas.

Astronomy.¹ Four pages after the discussion of the Seven Arts comes a paraphrase of the Ten Commandments followed by an enumeration of the Seven Deadly Sins, with brief comments on each.

Although it is obvious that Hawes is deeply indebted to Lydgate, I am unable to discover, as Courthope suggests,² any close relation between *The Pastime* and Malory's *Morte d'Arthur*, beyond the fact that wooing a fair lady in one way or another is not uncommon in Malory's great romance, and that the atmosphere of the romance and of the poem are not altogether unlike. Malory's work consists chiefly in a condensation and translation in an exquisite style of popular Old French romances with which Hawes might easily have become familiar, and we are not compelled to assume that he drew from the translation rather than from the originals, if indeed he owed anything to either.³

In studying the sources of *The Pastime* we may re-arrange the material by topics to fit into a rigid scheme of investigation or, preferably, we may take up the topics substantially as they are presented in the poem itself.

The device with which the poem begins, (the dream or vision) had long been what might be called the normal means of getting a poem started. Endless imitators followed the example given by Guillaume de Lorris in the *Roman de la Rose*, and this feature became one of the most popular in medieval literature.⁴

¹ To the group representing the *Quadrivium* are devoted thirty-nine stanzas. It is interesting to find 'Millesius' and Plato introduced, page e. iiii :

'Millefius one of the sages feuen
In grece fyrst drewe / as in the crafte of kynde
By his reason the causes / of the heauen
And of eche the nature gan he fynde
Than came plato a worthy clerke of kynde
For naturall arte fought out geometrie
Arfmetryke / musyke and astronomey'.

² *History of English Poetry*, i. 380.

³ He almost certainly had read the most popular romance of his time, but I find little or no proof that he actually borrowed from it. The suggestion that he is definitely alluding to Malory's work in the lines on Arthur, ll. 5565-71 seems rather far fetched.

⁴ See the references in the note to l. 125 of *The Pastime*.

Not unnaturally, in developing his theme, Hawes adopts the popular framework of allegory and thus places *The P stime* in the long series of works that present human life under the transparent disguise of figurative imagery. The history of allegory is far too long to be attempted here. Very early the utility of a fictitious narrative conveying a lesson which the author wished to veil under a figurative dress was sufficiently obvious; and the fables of antiquity and the parables of the East show how skilfully the means were chosen to accomplish the end desired. The Bible makes free use of allegory and thus justifies in some measure the lavish employment of this figurative means of expression by ecclesiastical writers of recognized authority throughout the Middle Ages.¹

When the allegory is fresh and spontaneous and the application clearly evident, it is often very effective, but when it is worked out in machine-like fashion, as in Martianus Capella's *Marriage of Mercury and Philology*, it becomes frigid and stilted in the extreme. Throughout the centuries that followed the downfall of the Roman Empire allegory maintained its popularity, and in the *Roman de la Rose*² definitely set a fashion that persisted far into

¹ For a detailed discussion of allegory in English poetry see Courthorpe, *History of English Poetry*, i, 341-92. He remarks upon 'the somewhat lifeless history of English allegory'. Saintsbury, in *The Flourishing of Romance and the Rise of Allegory* (1897), pp. 299-312, gives a brief sketch of the development of allegory in literature: 'It rose no doubt partly, if not wholly, from the constant habit in sermons and theological treatises of treating the Seven Deadly Sins as entities' (p. 301). See a list of allegories found in the Bible by Latin ecclesiastics before the thirteenth century, filling some fifty columns in Migne's *Patrologia*, noted by Langlois, *Origines et Sources du Roman de la Rose*, p. 51. For various allegorical works in ME. see Wells, *Manual of the Writings in English, 1050-1400*, pp. 366-73, 820, 821; Gollancz, *Parliament of the Three Ages* (Introduction), Roxburghe Club, 1897; *Cambridge History of English Literature*, ii, 260.

² The allegorical antecedents of the *Roman de la Rose* are admirably traced by E. Langlois, *Origines et Sources du Roman de la Rose*, Paris, 1891, part I, chapters iv, v, vi. He remarks (p. 46):

'On a souvent accusé les auteurs du *Roman de la Rose* d'avoir mis à la mode l'allégorie, qui a gâté la poésie des siècles suivants. C'est une erreur semblable à celle du géographe qui attribuerait exclusivement l'existence d'un fleuve à l'un de ses nombreux affluents. Le *Roman de la Rose* s'est jeté dans le courant des allégories, dont la source remontait très haut et qui s'était grossi depuis long-

the seventeenth century. For our purpose it is sufficient to call attention to the authors that Hawes himself names—Gower, Chaucer, Lydgate—to discover the type of composition that chiefly appealed to Hawes and to the age in which he lived. The fifteenth century was not a deeply poetical age, but it was excessively fond of symbolical shows and processions and manifested similar taste in the literary work that it most admired. All in all, Lydgate was the most popular English poet of the fifteenth century and the idol of Hawes.¹

With such antecedents and with such an environment as that in which the poet of *The Pastime of Pleasure* was reared, his poem is seen to be in entire accord with the spirit of his time. Having once embarked his hero upon his earthly pilgrimage, the poet's first task is to trace his course through the Seven Liberal Arts. For this part of the *The Pastime*, to which Hawes gives a generous amount of space, he found abundant precedent in the work of his predecessors.

The dominating importance of the Seven Arts in medieval education, art, and literature compels us to consider in some detail what they included.² The modern conception of the content and relative importance of these subjects differs widely from that generally held up to the end of the fifteenth century. But since an adequate discussion would involve a consideration of the entire educational system of the Middle Ages, we must limit ourselves to a mere outline. Even such an outline should enable us to realize that by the end of the fifteenth century the Seven Liberal Arts had furnished the material for the greater part of the

temps d'un grand nombre d'œuvres antérieures; il en a été, certainement, l'affluent de beaucoup le plus important, il en a augmenté la force plus que tout autre, mais pas à l'exclusion des autres.'

¹ Hawes is never weary of sounding the praises of Lydgate. See ll. 48, 1163-75, 1338-85, 1395 ff., 5812. In a well-known passage Anthony à Wood, referring to Hawes, remarks that he was highly esteemed by Henry VII 'for facetious Discourse and prodigious Memory, which last did evidently appear in this, that he could repeat by Heart most of our *English Poets*; especially *Jo. Lydgate* a monk of *Bury*, whom he made equal in some Respects with *Geff. Chaucer*'. *Athenae Oxonienses* (1721), i, col. 6.

² For representations of the Seven Arts in medieval sculpture, see Faval, *Sources latines des Contes Courtois*, pp. 350-1.

curriculum of the higher schools during at least sixteen hundred years, and to appreciate the obstacles that educational reformers encountered in trying to put anything in their place.¹

In effect, the portion of the *The Pastime* dealing with the Seven Arts² may be styled a tractate on medieval education,

¹ With some variation, particularly as concerns Aristotle, the curriculum of the University of Paris in the thirteenth century, as outlined by Rashdall, is much like that of Oxford in the fifteenth century. Concerning Paris he remarks: 'Instruction in the Latin language is limited to "Grammar", which is to be studied in the "two Priscians", or at least one of them. Logic forms the main subject of instruction. The Old and New Dialectic of Aristotle, i.e. the whole Organon, together with the *Isagoge* of Porphyry, are to be read *ordinarie*: Rhetoric and Philosophy are to be reserved by way of a treat for Festivals. In Rhetoric the only books specified are the *Barbarismus* (i.e. the third book of the *Ars Major*) of Donatus and the *Topics* of Boethius: Philosophy apparently includes the Nicomachean Ethics of Aristotle and the subjects embraced in the *Quadrivium*, i.e. Arithmetic, Geometry, Music, and Astrology, for which no particular books are prescribed. The newly recovered Metaphysics of Aristotle and his works on Natural Philosophy are peremptorily forbidden, together with the "doctrine" of Master David de Dinant, Almaric the heretic, and Maurice of Spain.' *The Universities of Europe in the Middle Ages*, i. 433-4.

As for Oxford, Rashdall notes, ii. 452: 'In the actual curriculum we shall find that there was more elasticity than at Paris. The dominion of Aristotle was somewhat less exclusive. Importance was attached to keeping up the theory that a University Arts course included the *Trivium* and *Quadrivium* of the earlier Middle Ages, as well as the "three philosophies" introduced by the rediscovery of Aristotle in the thirteenth century. More importance was attached to Mathematics and Astrology, and more alternatives were offered to the choice of the individual student.'

For much useful material relating to the *Trivium* and the *Quadrivium*, see the indexes to Lynn Thorndike's *History of Magic and Experimental Science*, 2 vols., New York, 1923, and to Chas. H. Haskins's *Studies in the History of Mediaeval Science*, Cambridge (U.S.A.), 1924, under the following headings:

Thorndike: Astrology, Astronomy, Geometry, Mathematics, Music, Liberal Arts.

Haskins: Aristotle, Arithmetic, Astrology, Astronomy, Geometry, Grammar, Logic (especially chapter xi), Mathematics, Music, Rhetoric, Liberal Arts, *Quadrivium*.

See also in Haskins, chapter xviii, a list of text-books in use from the close of the twelfth century, with many supplementary references; Paul Abelson, *The Seven Liberal Arts*, Columbia University (Thesis), New York, 1906. Abelson's book I have not seen.

² Hands more competent than mine have traced the history of the Seven Arts in the schools and universities of the Middle Ages. Among various authorities may be cited J. Bass Mullinger's earlier chapters in his illuminating

and it spreads over some twelve hundred lines, or more than one-fifth of the entire poem.¹ As an Oxford man Hawes had, of course, followed the prescribed curriculum—the *Trivium*, grammar, logic, and rhetoric, pursued for four years and leading to the degree of Bachelor of Arts; then, following this, the *Quadrivium*, devoted for three years to arithmetic, music, geometry, and astronomy, and leading to the degree of Master of Arts. Naturally, in the course of centuries many features of the curriculum had been modified, most notably owing to the introduction of the revised text of Aristotle in the thirteenth century. But, broadly considered, there was still at the end of the fifteenth century a striking similarity in subjects, in text-books, and in methods of teaching to the educational system of the early Middle Ages.

The liberal arts we already find in the great encyclopaedic treatise of Varro (116–27 B. C.), and of these he enumerates nine, including as he does medicine and architecture along with the seven arts generally recognized in the Middle Ages.

In a few representative works, like the strange production of Martianus Capella,² and in the *De Artibus ac Disciplinis Liberalium*

history of *The University of Cambridge from the Earliest Times . . . to 1535*, 2 vols., Cambridge, 1873, and H. Rashdall's *Universities of Europe in the Middle Ages*, 2 vols., Oxford, 1895.

Courthope, in his account of Hawes, traces the origin of the Seven Arts to Martianus Capella, but he adduces no evidence to show that Hawes actually used Capella's work. Berdan, following Professor Potter, thinks that Hawes drew the main features of his account of the Seven Arts from Caxton's version of the *Image du Monde*, of which he published two editions, c. 1481 (?) and c. 1490. See Berdan's *Tudor Poetry*, pp. 82–3. In this supposition there is nothing impossible, though here, as often, we have a multitude of sources that might have supplied some material. See my discussion of the *Margarita Philosophica*, pp. lxiv ff.

¹ In the *Course of Sapphene* some fourteen pages are given to a discussion of the Seven Arts.

² Of Martianus Capella's famous book we are told: 'The work is chiefly founded on Varro's *Disciplinae*; the book on Rhetoric (v) is mainly taken from Aquila Romanus; that on Geometry and Geography from Solinus and Pliny; and that on Music (ix) from Aristides Quintilianus. . . . The work is probably later in date than the *Disciplinarum Libri* of St. Augustine, which belongs to 387. In the earlier Middle Ages it was the principal, often the only, text-book used in the schools, and it exercised a considerable influence

Literarum of Cassiodorus, the statesman whose life spanned nearly a century (A.D. 468–c. 560), in the *Originum seu Etymologiarum Libri XX* of Isidore of Seville (A.D. c. 570–636), and in various treatises of Boetius we find some of the standard text-books of the Middle Ages.¹

The Trivium.

For our present purpose we may most profitably comment upon each of the Seven Arts in the order in which they are presented in *The Pastime of Pleasure*, and hence we begin with Grammar. It is hardly necessary to remark that in the Middle Ages this meant Latin Grammar studied in Latin text-books. In the hands of a pedant the study was little more than a dreary and lifeless drill in inflexions and syntax and vocabulary. But more enlightened teachers made grammar an introduction to the study of literary form, and gave their pupils some appreciation of the import of the authors they read.

Of the scanty remains of the classics that had survived, perhaps most important were Vergil, Ovid, Horace, Statius, Cicero, and Boetius. Greek authors were known, if at all, through imperfect translations or paraphrases. But in any case the fundamental importance of grammar as a key to the ancient classics and to a mastery of the language of higher culture throughout Europe was universally recognized. In so far as possible pupils were expected to converse in Latin, with results doubtless as atrocious as similar attempts of English pupils in our day to converse in French. But at all events this sort of exercise, however unclassical, familiarized pupils with the rudiments of grammatical form.

Of the old treatises on grammar we have enough to fill eight volumes,² but of these treatises the Middle Ages gave the preference to two or three. Long popular was the work of the fourth-century on education and on literary taste.' Sandys, *History of Classical Scholarship* (1906), i. 241–2.

¹ For a detailed account of the curriculum of the medieval universities see Rashdall, *The Universities of Europe in the Middle Ages*, and for the Seven Arts, vol. i, pp. 33–7, and the index under Grammar, Logic, Rhetoric, &c.; J. Bass Mullinger, *The University of Cambridge from the Earliest Times to . . . 1535*, pp. 349 ff.; Triggs, *The Assembly of Gods* (E.E.T.S.), p. 83, note, &c.

² See H. Keil, *Grammatici Latini*, Leipzig, 7 vols., 1857–80, with Supplement, 1870.

Donatus, *De Partibus Orationis*, forming the *Ars Minor*, a brief compendium or catechism in eleven pages,¹ with questions and answers as follows: 'Partes orationes quot sunt? Octo. Quae?', &c. The larger treatise bears the title *Donati Grammatici Urbis Romae Ars Grammatica*.² These two, along with the more elaborate work of Priscian (c. A.D. 500), the *Institutiones Grammaticae* in eighteen books,³ and *De Orthographia et De Arte Grammatica*⁴ of Cassiodorus, compiled in his ninety-third year, gave the Middle Ages their chief instruction in grammar.⁵ But of them all the one most in favour was undoubtedly Donatus, whose name, in the form Donet, became a synonym for a grammatical treatise.⁶

To all this grammatical erudition Hawes adds nothing new and even nothing specific, except perhaps in two stanzas which may be counted among the most crabbed and unmusical in English verse (ll. 583-95).

The section on Logic in *The Pastime* is even more vague than that on Grammar, and is concerned chiefly with pointing out the utility of the subject. As a poet Hawes doubtless realized the impossibility of reducing the rigid formulas of logic to even tolerable verse. But although Hawes touches upon logic as lightly as he can, the importance of the subject in medieval education is too great to warrant us in dismissing it without further comment.

Throughout the greater part of the Middle Ages, particularly after the text of Aristotle had been in some measure freed of the errors that had crept into it through translations of translations, logic and exercises in disputation absorbed an inordinate propor-

¹ Keil, *Gram. Lat.*, iv. 355-66.

² Keil, *Gram. Lat.*, iv. 367-402. To these works are to be added the commentaries on Donatus by Servius and by Sergius. See Keil, vol. vii.

³ Keil, *Gram. Lat.*, vols. i and ii. *Priscian in Maiore vel Minore* is the authority prescribed at Oxford about 1408. The *Barbarismus* of Donatus is assumed to have been already studied.

⁴ Keil, *Gram. Lat.*, vii. 129-216.

⁵ For general comment on the medieval teaching of grammar see Sandys, *History of Classical Scholarship*, i. 665-78; Comparetti, *Virgil in the Middle Ages* (tr. by Robinson Ellis), pp. 69, 70, 119-34; Drane, *Christian Schools*, i. 248 f.

⁶ See *The Pastime of Pleasure*, l. 578.

tion of a university student's energy. As Mullinger reminds us: 'With the introduction of that portion of the *Organon* which was known as the *Nova Ars*, logic, the second branch of the trivium, began to engross a much larger amount of the student's time. . . . Hence the grammarian's art declined relatively in value, and the study of logic overshadowed all the rest. With the sixteenth century the balance was readjusted; the grammarian, along with the rhetorician, claimed equal honours with the logician, and the course of the grammar student was correspondingly extended.' But during the latter part of the Middle Ages logic was the main thing. 'Thus the masters and scholars in grammar gradually subsided into acknowledged inferiority to those arts. . . . The grammarian, indeed, in those days was nothing more than a school-master, and the estimation in which that vocation was held had perhaps reached its lowest point.'¹

Of the Clerk of Oxenford Chaucer tells us that he—

'Unto logik hadde longe ygo. . . .
For him was lever have at his beddes heed
Twenty bokes, clad in blak or reed,
Of Aristotle and his philosophye,
Than robes riche, or fithele, or gay sautrye.'

Canterbury Tales (Skeat), ll. 286, 293-6.

From his daily drill the Clerk had acquired the dry, sententious habits of speech characteristic of one who lays slight emphasis upon literary culture.

What Chaucer thought of the logical traps so commonly set for the unwary may perhaps be inferred from the passage in the *Reves Tale*, where the miller chaffs the weary clerks:

'Myn hous is streit, but ye han lerned art;
Ye conne by argumentes make a place
A myle brood of twenty foot of space.
Lat see now if this place may suffyse,
Or make it roun with speche, as is youre gyse.'

Canterbury Tales (Skeat), (A) ll. 4122-6.

Although Aristotle was universally recognized as the master guide to logical thinking,² not less was Boetius famed as his

¹ *The University of Cambridge from the Earliest Times . . . to 1535*, pp. 343-4.

² For some excellent comment on Aristotle's work see the article in the *Encyclopædia Britannica*, eleventh edition.

interpreter, for, as Haskins remarks,¹ 'In a general way, it is well understood that the *Categories* and *De Interpretatione* were accessible throughout the Middle Ages in the translations of Boetius.' Without his work it is hardly too much to say that the intellectual development of the Middle Ages would have been strangely different. From the hand of Boetius they received the four books of the *Categories* of Aristotle, the *Introductio ad Syllogismos Categoricos*, the two books *De Syllogismo Categorico*, the two books of the *Prior Analytics* on the Syllogism, and the two of the *Posterior Analytics* on scientific syllogism, two books of Aristotle's *De Interpretatione*, *Editio Prima, seu Minora Commentaria*, and six books of the *Editio Secunda, seu Maiora Commentaria*, eight books of Interpretation of the *Topics* of Aristotle, and six books on the *Topica* of Cicero: and this does not exhaust the list of his labours in this field. We must, however, not overlook the fact that these translations, through the endeavour to follow the original as closely as possible, often obscured or distorted the meaning. In the course of the thirteenth century, after the revised and corrected text of Aristotle was made accessible to scholars, the influence of the 'master of those who know' greatly contributed to the intellectual awakening of that brilliant century.

At Oxford early in the fifteenth century for the course in logic the following was prescribed:²

Aristotle, *De Interpretatione* (three terms);
or Boetius, *Topics* (first three books);
or Aristotle, *Prior Analytics*, or *Topics*.

The relation of the endless drill in logic to the study of theology, to which every other study sooner or later had to pay tribute, is obvious. In such a work as the *Summa* of St. Thomas Aquinas the vast system is logically linked together in a manner wholly convincing when once the premisses are granted. The modern world has, indeed, for the most part been content to scorn the work of the schoolmen as barren and unstimulating, but in our own time, under the direction of Pope Leo XIII, the works of

¹ *Studies in the History of Mediaeval Science*, p. 222.

² See Rashdall, *The Universities of Europe in the Middle Ages*, ii. 457; Anstey, *Munimenta Academica*, i. 285, 286.

St. Thomas have been adopted by the Roman Catholic Church as representing the standard of Catholic belief.

Beyond question the logic of the schoolmen will not regain in our day its old pre-eminence in the university curriculum. But the work of the old logicians was far from contemptible; and had their rigid discipline been accompanied by training in methods of original investigation of sources, and in criticism of the foundations on which the premisses of their syllogisms were based, the schoolmen might have anticipated much of the science of modern times. With all their defects, they at least worked out a system of sharply defined technical terms that for centuries have ministered to clarity and precision of thought and expression.

Next in order in *The Pastime* after Logic comes Rhetoric, to which Hawes devotes far more space than to any of the other liberal arts, or nearly one-ninth of the entire poem. His reason may be, not merely that to rhetoric he had given more study than to any of the other arts, but possibly that the subject seemed to lend itself more easily to poetic elaboration. We note, moreover, that whereas in dealing with logic, arithmetic, geometry, and astronomy he gives the reader little specific information, in his handling of rhetoric he attempts a sort of treatise, what we might call an *ars poetica*, somewhat vaguely conceived, but, as far as it goes, consonant with medieval theory.

The rhetoric of the Middle Ages was a direct outcome of the theory and practice of antiquity.¹ In the course of centuries, as might be expected, various authors elaborated treatises more closely in harmony with the medieval temper, though abundantly illustrated with model passages drawn from Vergil, Ovid, Cicero, and the other most admired authors of antiquity. The great master of ancient rhetoric is Aristotle, but Cicero holds a high place beside him, and in the Middle Ages both were regarded as pre-eminent teachers of the theory of prose style. The famous treatise known as *De Ratione Dicendi ad C. Herennium Libri IV*,

¹ See Sandys, *History of Classical Scholarship*, i. 76-84, and Index, 3rd ed., 1921. For medieval treatises on rhetoric and the improvements introduced by the humanists, see Voigt, *Die Wiederbelebung des classischen Alterthums*, ii. 447-8.

long supposed to be the work of Cicero, was widely used.¹ But later treatises by Martianus Capella,² by Cassiodorus,² and by Isidore of Seville (c. 560-636) also found favour. In the course of the twelfth and thirteenth centuries appeared a considerable number of Latin works on the art of poetry by Matthew of Vendôme, Geoffrey of Vinsauf, John Garland, and other authors of less note.³ The works of these men influenced far more than has commonly been supposed the English poets of the fourteenth and fifteenth centuries. Chaucer himself shaped all his early work to conform to the principles laid down by Geoffrey of Vinsauf,⁴ although he could not repress a passing gibe at Geoffrey's extravagant lament over the death of King Richard.

In point of authority, however, no medieval author could rival the great Aristotle, and throughout the Middle Ages he maintained his pre-eminence. At Oxford, early in the fifteenth century,⁵ his *Rhetoric* is prescribed for three terms, though the teacher, if he prefers, may use Cicero's *Nova Rhetorica*, or the *Topics* of Boetius, book iv, or Ovid's *Metamorphoses*, or the *Poetria Virgilii*.

But, viewed as a whole, rhetoric had lost ground since the time of Aristotle and Cicero. In the words of Comparetti, 'As for the rhetoric of the Middle Ages, as far as it is a continuation of the rhetoric of classical times, there is even less to be said of it than of medieval grammar. Rhetoric is held in honour as the second of the Seven Arts, but it is very far from retaining that proud position which Ennodius, Capella, and other rhetoricians of the decadence were wont to assign to it. Commentaries, abridgements, and editions of ancient works on rhetoric are no doubt to be found, but they do not reach anything like the number of the

¹ As Faval well remarks: 'Les deux livres du *De inventione* de Cicéron, les quatre livres de la *Rhétorique* à Herennius de Cornificius, l'*Épître aux Pisons* d'Horace: tels sont les traités anciens qui constituent les principales sources de la doctrine enseignée par les arts poétiques.'—*Les Arts poétiques du XII^e et du XIII^e Siècle*, p. 99.

² Fifth century.

³ For these men see Edmond Faval, *Les Arts Poétiques du XII^e et du XIII^e Siècle*, with texts, Paris, 1924.

⁴ In a brilliant paper read before the British Academy in 1925 on 'Chaucer and the Rhetoricians', Professor J. M. Manly points out how closely Chaucer in all his earlier work followed the principles of the medieval rhetoricians.

⁵ Rashdall, *The Universities of Europe in the Middle Ages*, ii. 457.

works devoted to grammar. All that remained of classical rhetoric, properly speaking, was the configuration, the terminology, certain definitions, and especially that part relating to tropes and figures which had already in ancient times formed the connecting link between rhetoric and grammar, the former thereby becoming as it were a sort of appendix of the latter.¹

The perverse logical ingenuity of the Middle Ages in minutely subdividing a subject was anticipated in the rhetorical treatise already mentioned, *De Ratione Dicendi ad C. Herennium*.² Here we find thirty-five 'figures of words', more than twenty varieties of tropes, and some two score 'figures of thoughts', most of which are adopted by the theoreticians on the art of poetry, such as Geoffrey of Vinsauf, John of Garland, and others.³

Hawes obviously derives his brief *ars poetica* from the approved authorities, and he begins with Invention, of which, as he says, 'wryteth ryght many a noble clerke'.⁴ His various topics are the favourite themes of the medieval rhetoricians. Disposition, which he makes the second part of rhetoric, receives abundant attention in the works of Geoffrey of Vinsauf and others in Faval's collection.⁵ Amplification with its subdivisions, Interpretation, Paraphrase, Comparison, Apostrophe,⁶ Prosopopoeia, Digression, Description, plays a great part in the work of the rhetoricians, as also in the productions of the poets.⁷ How closely the poets of the Middle Ages conform to the precepts of the theorists, though in general this conformity is obvious enough, still awaits critical examination.

Taking up the 'colours' in Geoffrey of Vinsauf's *Poetria Nova*, ll. 1094-1587, we find a great number of divisions gathered in two groups, one of figures of words, the other of thoughts. Examples

¹ *Virgil in the Middle Ages* (translated by Robinson), p. 131.

² For the supposed relation of Cicero to this work see Smith, *Greek and Roman Biography and Mythology*, under 'Cicero', p. 726 f., and F. Marx, *Ad C. Herennium Libri IV*, Leipzig, 1894.

³ Faval, *op. cit.*, pp. 52-4.

⁴ l. 704.

⁵ See *op. cit.*, pp. 55-60.

⁶ See Geoffrey's *Poetria Nova*, ll. 368 ff., and the examples in the famous lament over the death of King Richard, which Chaucer banters in the *Nonne Prestes Tale*.

⁷ Faval, *op. cit.*, pp. 61-85.

of the first group, selected out of thirty-four, are *repetitio, conversio, exclamatio, interrogatio, transitio, disiunctio, interpretatio, conclusio*; of the second group, *distributio, descriptio, similitudo, significatio, brevisas, exemplum, imago*.¹

In all these works on poetic composition the rigid scholastic methods of minute subdivision are carried to excess, with the result that the writer who should attempt to follow them closely would have about as much freedom as a man in a strait-jacket. Chaucer himself evidently had studied closely the principles of his art, but he produced little of the work we most value until he freed himself from the pedantry of the rhetoricians.

As for the modest *ars poetica* in *The Pastime of Pleasure*, it presents nothing that had not long been known,² and it suggests the question why, if he had so little to offer on the subject, he should have offered anything at all.³

The Quadrivium.

It is noteworthy that all four of the subjects included in the *Quadrivium* are either wholly or in part mathematical. Arithmetic, as fundamental, is placed first.⁴ Hawes, however, bestows as little attention upon it as he well can, though he does not venture to pass it without notice. Of the eight stanzas which he devotes to it, only the fourth and fifth are particularly concerned with the science.

¹ For the seventeen colours of rhetoric cited by Matthew of Vendôme, see his *Ars Versificatoria*, iii. 45, and the summary in Faval, *op. cit.*, p. 108.

² This hardly requires further proof, but I venture to add references to the five chief topics that Hawes discusses in treating of rhetoric. See Index to the Rhetoric, *Ad Herennium*: *Inventio*, p. 468, *Dispositio*, p. 437, *Elocutio*, p. 440, *Pronunciatio*, p. 509, *Memoria*, p. 479 f.

³ In my brief discussion I have dealt with rhetoric merely in the sense in which Hawes conceives it. But we should note that rhetoric in its primary sense had to do with the art of public speaking and that it was regarded as a necessary feature in the training of a pleader in the courts of law, and hence was taken up along with the study of law itself.

⁴ In the *De Artibus ac Disciplinis Liberalium Litterarum* of Cassiodorus (Migne, lxx. 1150-1220), chap. iv, *De Arithmetica* begins: 'Scriptores saecularium litterarum inter disciplinas mathematicas primam omnium arithmetica esse voluerunt, propterea quod musica, et geometria, et astronomia quae sequuntur, indigent arithmetica ut virtutes suas valeant explicare.'

When his hero kneels before Dame Arithmetic in her golden chamber :

' My fcyence fayde / she is ryght necessary
And in the myddes / of the fcyences all
It is now fette / ryght well and parfytely
For vnto them / it is fo specyall
Nombrynge fo theyr werkes in generall
Without me / they had no perfytenes
I muft them nombre / alwaye doubteles'. (ll. 1429-35.)

And she goes on to point out the utility of a knowledge of numbers. But beyond this general commendation she does not go. By avoiding such detail as he introduced in treating of Grammar the poet doubtless acted prudently, for no genius can transform addition, subtraction, multiplication, and division into tolerable poetry.

Although from the very beginning Arithmetic was recognized as an essential part of the Seven Arts, its development was not rapid, possibly, we may suppose, owing to the intractable Roman notation, which hampered the working of the four fundamental operations and made complicated calculations almost unintelligible. In the early days of the science multiplication tables were rarely used,¹ and 'the operation was regarded as one of considerable difficulty'.²

But in the course of time the so-called Arabic numerals, probably derived from India, had found their way into Spain, where they were used by the Moors, and before the beginning of the fourteenth century into other parts of Western Europe. Particularly in Italy, in spite of conservative opposition, the convenience of the Arabic symbols had furthered their use in trade, and by the middle of the fourteenth century had won for them a

¹ In the fifteenth-century *Crafte of Nombrynge* (ed. R. Steele, E.E.T.S., 1922) a multiplication table is found, p. 22, but the method of multiplication, as there explained, must have seemed strangely mysterious to the average pupil.

The fourth book of Reisch's *Margarita Philosophica* (1496, 1503, &c.) deals with arithmetic in 34 pp. His specimen examples and his explanations are complicated to the last degree. The elucidation of division (Cap. VIII) fills two closely printed quarto pages.

² Ball, *A Short History of Mathematics*, 3rd ed., p. 195. In chapter III he gives an interesting account of the development of arithmetic in Europe from 1300 to 1637.

recognized place beside the traditional Roman symbols. In other parts of Europe, however, the Roman numerals were commonly, though not exclusively, used in business transactions until the middle of the sixteenth century, and in monasteries and colleges until the middle of the seventeenth century. But for astronomical calculations and 'in most scientific works' the Arabic notation was generally employed after the beginning of the fifteenth century.

For instruction in arithmetic the early and later Middle Ages depended chiefly¹ upon the *De Institutione Arithmetica* of Boetius, in two books.² The Arithmetic of Boetius was prescribed at Oxford³ in 1408 and 1431. This little treatise was based upon the earlier work of the Greek Nicomachus, now lost. To a modern student who takes up the Arithmetic of Boetius there appears to be needless complication, particularly in discussing fractions, the nature of numbers and their properties,⁴ and notably in dealing with 'perfect' numbers and ratio and proportion. For all practical purposes the treatise would be doubled in value by eliminating all this fantastic speculation and by being made half as long. Obviously, for the lack of adequate symbols like the Arabic numerals Boetius himself cannot be blamed, but the enforced handicap of using the complicated Roman notation greatly limited the extent to which arithmetical operations could be carried by any ordinary person and made progress in the science very slow. Modern students assuredly

¹ How meagre the treatment was even in books of high reputation may be seen in the famous *Etymologies* of St. Isidore of Seville. In the third book he treats *De Disciplinis Mathematicis: Arithmetica, Geometria, Musica, Astronomia*. His account is very brief and summary. Arithmetic occupies about three pages in the edition of Isidore printed in Migne's *Patrologia*, vol. 82; geometry, a scant page; music, about three pages; while astronomy fills forty-eight very brief chapters, often of no more than three or four lines each, and the whole only about seven pages.

² See the edition by G. Friedlein, Leipzig (Teubner), 1877.

³ Rashdall, *The Universities of Europe in the Middle Ages*, ii. 457; Anstey, *Munimenta Academica*, i. 285, 286.

⁴ See Lynn Thorndike, *History of Magic and Experimental Science*, i. 521, and Index 'Number'. The misty speculations of Pythagoras and other philosophers who ascribed occult significance to certain numbers rather retarded than advanced the practical mastery of arithmetical science.

have no reason to regret that they receive their training in numerical operations through other channels.¹

From Arithmetic we next turn to Music. To this subject the Middle Ages gave what to most moderns appears an extraordinarily prominent place, making it one of the four co-ordinate branches of the *Quadrivium*. It was an essential part of the services of the church and, if we may trust the romances, it was indispensable at feasts and at times of public rejoicing. Hawes follows the traditions of the romances in enumerating (ll. 1527 ff.) a great variety of musical instruments in the tower where Graunde Amoure visits Dame Music, but he makes little or no attempt to discuss music as an art or science, and considers it rather in its poetical aspects. In the six stanzas following l. 1540, we are told how Dame Music attempts to satisfy the desire of Graunde Amoure for instruction in her 'noble science'. She then points out that music is the great harmonizer:

'For mufyke is concorde / and also peace
The .vii. fcyences / in one monacorde
Eche vp on other / do full well depende',

and music brings all the seven into concord. Just as physic restores a disordered body, so the Seven Sciences when harmonized by music teach the body to move with the soul toward heaven. Music helps to cast out bad thoughts, gladdens the heart, and lengthens life.

In this doctrine Hawes is in agreement with the ancient Greeks, who regarded music as one of the great agencies of civilization and one of the chief elements in the education of youth. Plato taught that the universe is bound together by music.² Through-

¹ For specimens of fifteenth-century treatises translated from earlier writers see *The Earliest Arithmetics in English*, ed. Robert Steele, with a brief introduction, E.E.T.S., 1922. The editor remarks, p. 6: 'Until modern commerce was fairly well established few persons required more arithmetic than addition and subtraction, and even in the thirteenth century scientific treatises addressed to advanced students contemplated the likelihood of their not being able to do simple division.'

² As Walter Pater remarks in *Marius the Epicurean*, p. 111: 'The study of music in that wider Platonic sense, according to which, *Music* comprehends all those matters over which the Muses of Greek mythology preside, would

out the Middle Ages the best known book on the theory of music is the treatise by Boetius¹ in five books;² and in the opening paragraph the author shows how closely he is in sympathy with the ancient conception of music as an influence that can ennoble or debase the character.

Following the method of Pythagoras, Boetius expounds the Greek theory of music in great detail. But the modern student who approaches it with the hope of receiving practical instruction in the art finds himself face to face with a highly technical and theoretical discussion, permeated with mathematics.³ One might spend a lifetime upon it without learning how to sing the simplest song or to play the simplest instrument.⁴ But as a profound exposition of the fundamental principles of music, the treatise of Boetius held an honoured place in English university education as late as the seventeenth and even the nineteenth century.⁵

In the division of *The Pastime* devoted to Geometry, the greater portion is taken up with an account of the visit of Graunde Amoure to the Tower of Geometry, while only a few lines are reserved for explaining what geometry is. When Graunde Amoure kneels before Dame Geometry and beseeches her to instruct him in her wonderful science, she explains that it is most profitable to astronomy, since by the help of geometry one can discover the conduct one to an exquisite appreciation of all the finer traits of nature and of man.'

¹ In the *Courte of Sapience* (ed. 1510), f. iii b, we read:

'But who so lust of Musyk for to wyt

For veray grounde to Boece I hym remyt'.

² The course of study adopted at Oxford in 1431 prescribes the study of Boetius on music for a year to those who desire to attain the degree of Master of Arts.

³ For a detailed exposition of the treatise see Dr. Oskar Paul, *Boetius und die griechische Harmonik*, pp. 165-371, Leipzig, 1872. Pages 1-164 present a German version of the Latin text.

⁴ Sir Hubert Parry, in his two books on the evolution of the art of music, takes no account of the work of Boetius on the theory of music. But he characterizes medieval music as follows: 'The early period from the ninth till the end of the fifteenth century was, as it were, the babyhood of modern music, when ideas and modes of musical thought were indefinite, unsystematised, and unpractical.' *The Evolution of the Art of Music*, p. 103.

⁵ See Ball's *Short History of Mathematics*, p. 139.

'marvelous greatness of every star' and 'the length and breadth and all the greatness of the firmament'. From this point the poet goes on to extol the value of measure in everything, and by a swift transition passes over from measure in the sense of estimating length or size to measure in the sense of just degree or proportion, thus in effect losing sight of the topic with which he starts.

In giving importance to measure in the first sense Hawes is in accord with the little treatise generally attributed to Boetius,¹ in two books based on Euclid. The early Greek geometry, as the name implies, was originally intended to aid in measuring land, and the Latin treatise devotes considerable space to explaining how to compute areas of various shapes.²

The Romans, with their normal bent toward the practical, valued geometry not as an abstract science, but only as a useful aid in surveying. By a not unnatural association of ideas the Middle Ages in treating geometry included not only the measuring of land, but the land itself with its products, plants and animals, and their properties. In general, the Middle Ages contributed little to further the science, and they were content in the main to follow the accepted text-books without adding to them. Not until much later did geometry make any notable advance,³ and of this we find no forecast in *The Pastime of Pleasure*.

In treating Astronomy, 'the laft of the sciences seven', Hawes supplies very little information, but he assures the reader that 'Astronomy is ryght refonable' and that—

'Who knewe astronomy at euery maner seafon
Myght fet in order euery thyng by reason.
Also the other .vi. fcyences lyberall
By astronomy pryncypally were founde,
And one were lost they were vaynyffhed all'. (ll. 2687 ff.)

He then goes on to outline the work of the seven days of creation, and ends by saying that God himself is chief astronomer.

¹ As to the genuineness of this treatise, we note in F. Lübker's *Reallexikon des Klassischen Altertums*, Leipzig-Berlin, 1914, under *Boetius*, 'Die auf B.'s namen gehende *Geometria Euklidis* ist wahrscheinlich unecht oder interpoliert.'

² Cf. the definition given by Isidore of Seville in his *Etymologies*, i. 2 : 'Geometria, quae mensuras dimensionesque complectitur.'

³ Analytical geometry was invented by Descartes in 1637.

Astronomy held an honourable place among the Seven Arts taught in the universities, and was valued particularly for its utility in determining the times of church festivals; but the science had made little progress since the time of Ptolemy, who was notable in the second century of our era as astronomer, geographer, and mathematician at Alexandria. His *Almagest*¹ in thirteen books, a really great work, skilfully combining practically all that was known on the subject, and the *Theorica Planetarum*,² also commonly attributed to him, were the treatises on astronomy required at Oxford in the fifteenth century. Needless to remark, the title *Almagest* is due to the Arabic version translated from the Greek and brought out in 827. This became the chief text-book on the subject in the Arabic schools, and served as a basis for various commentaries. In the twelfth century the *Almagest* was translated into Latin by Gerard of Cremona³ and thus was made easily accessible to scholars throughout Europe. Since Hawes wrote a generation or more before Copernicus,⁴ he naturally accepted the geocentric theory of the solar system, which to any one not too curious provided a tolerably adequate explanation of astronomical phenomena.

As a rule, the Middle Ages drew no sharp line of division between astronomy and astrology. But, possibly warned by the slighting comments on astrology in the *Courte of Sapience*,⁵ Hawes

¹ For a detailed analysis of the *Almagest* see the article on Ptolemy in the *Encyclopaedia Britannica*, 11th edition.

² This is in effect a condensation of a part of the *Almagest* and an attempt to explain the movements of the planets.

³ 'The translation of Ptolemy's *Almagest* from the Greek ca. 1160 and from the Arabic by Gerard of Cremona in 1175 made possible the full reception of ancient astronomy.'—C. H. Haskins, *Studies in the History of Mediaeval Science*, chap. v.

⁴ The great work of Copernicus, *De Revolutionibus Orbium Celestium*, was published in 1543.

⁵ In this poem 'the mayde Aftrologye' is the companion of Dame Astronomy:

'And with her was the mayde Aftrologye
Which fomytyme is kyndely and precyous
And other whyles ouer moche superfly[ty]ous

She is kyndely whan that she sheweth clere
The sonnes cours / the mone / the sterres eke

takes comparatively little account of this pseudo-science, which had played a great role for centuries before his time¹ and continued to hold its place in England until the beginning of the eighteenth century. He does, however, recognize (ll. 2877 ff.) the 'hye influences of the supernall bodies' in connexion with the famous four elements, but he does not descend to much detail.

What we have hitherto considered is of interest as showing the long historical development of the material that made up the *Trivium* and the *Quadrivium*, but we have yet to point out the exact source that Hawes used in preparing his account of the Seven Arts in *The Pastime of Pleasure*. Without doubt, as we shall see, this was the famous *Margarita Philosophica* of Gregorius Reisch, first published at Heidelberg in 1496, and followed by eight other editions up to 1535. It was reprinted at Freiburg in 1503, at Strassburg in 1504, 1508, 1512, and 1515, at Basel as early as 1508 and as late as 1583. Its popularity is further shown by the fact that it was translated into Italian and printed at Venice in 1594 in a volume of 1,138 pages, of which 795 represent the original text, while the rest contain supplementary tractates. Similarly, the Basel edition of 1583 has 1,404 pages, of which 1,022 pages contain the original text in twelve books. The supplement deals with a great variety of matters—Greek and Hebrew alphabets, geometry, the writing of music, the squaring of the circle, the rudiments of architecture, the divining rod, the astrolabe, &c.

For our purpose it is unnecessary to present in detail the bibliographical peculiarities of the various editions further than to note

And doth nothyng / but as kynde doth her lere
But whan she lust in sterres for to seke
The byrthe of man / whiche hole shall be seke
And wyll dyuyne / and preche thynge for to be
Vnkynedly than / vnlefull is she'.

(*Courte of Sapience*, g. i, ed. 1510.)

We may note also that in Lydgate's version of De Guilleville's *Pèlerinage*, pp. 534-42, astrology is defined and distinguished from astronomy. The same is true in the *Margarita Philosophica*, 1496, 1503, &c.

¹ In the index to Rasbdall's *Universities of Europe in the Middle Ages* astronomy is referred to under astrology. At the University of Bologna, 'astrology was so interpreted as to include mathematics' (ibid., i. 249).

Margarita philosophica



that except for differences in the number and the details of the woodcuts, and in the omission or addition of supplementary tractates, there is practical identity.¹

For its obvious relation to *The Pastime of Pleasure* the Freiburg edition of 1503 is of striking interest. If we turn to the woodcuts we note at least three that reappear in slightly varied form in *The Pastime*. The frontispiece of Wynkyn de Worde's edition of 1517—repeated at the beginning of chapter iv—is taken with little change from the frontispiece of the *Margarita Philosophica* found in the editions of 1503, 1508, 1583, &c. The illustrator of the 1517 edition of *The Pastime* evidently cut three of the blocks for his woodcuts with the earlier prints in the *Margarita Philosophica* before him as models,² with the result that when the cuts were printed the figures were reversed.

A glance at the frontispiece in *The Pastime* shows that the central winged figure with three heads, and holding in her left hand a book and in her right a sceptre, reverses the original design. The seven figures below retain their emblems and are in the same order, but those on the right side exchange places with those on the left. There are minor omissions, but a glance at the two cuts shows that the one in *The Pastime* is taken with insignificant changes from the *Margarita Philosophica*.

It has been suggested, and is not at all improbable, that the Tower of Doctrine described in *The Pastime*, ch. iii, may owe its origin to the Tower of the Seven Arts pictured on the third leaf of the *Margarita Philosophica* (ed. 1503). This represents a five-story Gothic tower, apparently hexagonal, each story smaller than the one below it. At the entrance door stands a woman holding out in her right hand a small board containing the alphabet before the eyes of a little boy, and in her left hand a key with which she is about to open the door. In the several stories are pictured the Seven Liberal Arts, beginning with Grammar in the lowest story,

¹ I have used three editions out of several in the British Museum—Freiburg, 1503, Strassburg, 1508, Basel, 1583. Of these only the Basel edition has the supplement, but, on the other hand, the Freiburg and the Strassburg editions have an excellent index, while the Basel edition has none.

² The early chapters of the only copy of the 1509 edition of *The Pastime* are missing, along with the frontispiece, but the other two woodcuts here discussed are identical in the editions of 1509, 1517, and 1555.



represented by Donatus and Priscian. In the next story are Logic represented by Aristotle, Rhetoric by Tullius, Arithmetic by Boetius. In the story above them are Geometry represented by Euclid, Music by Pythagoras, Astronomy by Ptolemy. At the very top is the figure of Peter Lombard with Theologia and Metaphysica on either side.¹

The woodcut in *The Pastime* (p. 98) of a man measuring by means of a *baculus Iacobi* the height above the ground of the top of a window in a tower is evidently reduced from the larger cut in the *Margarita Philosophica* (1503), Book VI, Tr. 2, page iiiii. In *The Pastime* the original cut is reversed, and the top of the tower cut off to save space, but the shape of the tower and most of the details are essentially the same.²

Each of the seven books of the *Margarita Philosophica* treating of the Seven Liberal Arts is preceded by a large woodcut. The cut at the beginning of Book VII in the *Margarita Philosophica* (treating of astronomy) evidently served as the model for the woodcut in *The Pastime* (p. 103), but with the difference that whereas in the editions of 1503, 1508, and 1583 the cut fills the entire quarto page, lack of space compelled the artist who illustrated *The Pastime* to compact the scene, though he omitted nothing essential.

Comparison of the woodcuts shows that the figures are reversed but that each occupies the same relative position. Ptolemy holds the quadrant as in the original, but in the copy the numbers 1, 2, 3, &c., are reversed. In both cuts Astronomy holds her arm behind Ptolemy's head and below his crown, while her index finger points to the apex of the quadrant and to the moon and stars beyond. Although lack of space compelled the reduction in size of the original cut, the points of resemblance are so numerous as to preclude the possibility that the woodcut in *The Pastime* was produced independently of the *Margarita Philosophica*.

The mere fact that the printer of the 1517 edition of *The Pastime* borrowed from the *Margarita Philosophica* at least three woodcuts to illustrate the poem does not in itself demonstrate that

¹ See 'Notes on the Woodcuts', p. cxvi.

² This cut, as in *The Pastime*, appears a few pages earlier than the cut of Ptolemy and Astronomy, at the beginning of ch. vii, p. 103.



Hawes knew and used the book as a source, but it is practically certain that he did. He was reputed to be a man of wide learning, and as an Oxford man he of course knew Latin. Moreover, he was far more likely than a busy printer like Wynkyn de Worde to have acquaintance with a massive book like the *Margarita Philosophica*, which, to say the least, is not light reading. It is, furthermore, incredible that if Wynkyn de Worde had possessed the book himself and been able to read it, he should have failed to suggest it to the client for whom he was about to print a poem traversing the same field as is covered in the first seven books of the *Margarita Philosophica*, to say nothing of the other five books. Assuming, then, for the moment that Hawes probably knew the book, we may compare it with *The Pastime* and see to what extent it offered material that would fit into his scheme. At the outset we must note that poetry and exact scientific detail do not go well together, and that a poet is compelled for the most part to present his thought in a style less technical and formal than is suited to a sober prose treatise. Hawes is no exception; and in the brief space at his disposal he finds himself unequal to the task of treating poetically the Seven Arts as in the medieval encyclopaedias and the *Margarita Philosophica*, and hence, as a rule, he outlines the subject in very general terms and spends most of his effort upon the descriptive setting.

This is obvious as we take up in order the subjects treated in the *Trivium* and the *Quadrivium*. For the brief account of Grammar in *The Pastime* no particular source can be pointed out, since only two stanzas (ll. 582-95) offer anything specific, and these fourteen lines might have been written by any one who had a smattering of grammar from any source.¹ The same remark applies with more force to the poet's treatment of Logic (ll. 617-44), in which he does no more than suggest its utility.² Rhetoric is discussed in much greater detail, and here we find definite agreement in certain passages.³ In ll. 701 ff. Hawes names and defines the five parts of Rhetoric—Invention, Disposition, Elocution, Pronunciation, Memory—and discusses each in order. In Book III, Tr. I, ch. v of the *Margarita Philosophica* the pupil asks: 'Ora-

¹ Cf. *Margarita Philosophica*, Bk. I, 68 pp.

² Cf. *Marg. Phil.*, Bk. II, 58 pp.

³ *Marg. Phil.*, Bk. III, 25 pp.

tionis partes quae et quot sunt?' The Master replies, 'Orationis partes, quibus supradictae res complectuntur quinque sunt, scilicet, Inuentio, Dispositio, Elocutio, Pronunciatio, & Memoria.' In ll. 834-54 the poet Hawes comments on Disposition in words that are not a direct translation but certainly a paraphrase of the discussion in Book III, Tr. 1, ch. xii of the *Margarita Philosophica*. The pupil remarks: 'Dispositio igitur est pars orationis quae inuenta in certa loca digerit atque locat.' The Master answers: 'Sanè definis, ea autem duplex est, altera enim ab arte proficiscitur, altera autem ad tempus accomadatur. Et quae ab arte profecta est, partium orationis et argumentationis ordinem seruat, lege exordii, et singula quaeque membra ex præceptione collocat. Quae uerò ad tempus accomodata est, à narratione, uel firma aliqua argumentatione, principium orationis constituit. Vnde si causa nostra magnam uidetur habere difficultatem, ut nemo æquo animo principium audire possit, à narratione incipiendum est. Si uerò narratio parum probabilis est, ab aliqua firma argumentatione exordiamur, nonnunquam uerò à literarum aliquarum recitatione incipiemus. His autem commutationibus uti non oportet, nisi causa aut res postulet.'

The close agreement of ll. 841-54 of *The Pastime* with the second half of the passage quoted is obvious. The wording in chaps. xiii and xiv, dealing with Elocution and Elegance, is not directly translated in *The Pastime*, ll. 904-24, but the two passages agree in a number of details.

In the discussion of the 'colours' of sentences Hawes inevitably touches at various points on matters treated in the *Margarita Philosophica*, Book III, Tr. 1, chaps. xvi ff., but little calls for special comment.

In ch. xxii, on Pronunciation, are several passages that reappear in different form in *The Pastime*, notably in ll. 1188-1204, but presenting substantially the same thought.

Some of the suggestions in ch. xxiii on Memory, with useful aids to recollection, recur in part in *The Pastime*, ll. 1240 ff.

As for the sources of the account of Arithmetic in *The Pastime* nothing need be sought in the *Margarita Philosophica*,¹ since

¹ The discussion of Arithmetic in Bk. IV fills thirty-four pages in the edition of 1503.

Hawes says nothing specific or practical. After a few words on its utility he adds merely :

‘ To reherſe in englyſſhe / more of this ſcyence
It were foly / and eke grete neclygence’. (ll. 1448-9.)

The poet then passes on to Music, and in ll. 1467-70 relates how—

‘ the lady excellent
Played on baſe organs expedyent
Accordynge well / vnto dyopafon
Dyapenthe / and eke dyeteſſeron’.

In the *Margarita Philosophica*,¹ Book V, Tr. 1, ch. viii, the pupil asks : ‘ Quæ conſonantiæ ſint partes ? ’ and the Master replies, ‘ Conſonantiæ ſimplices & perfectæ tres ſunt, ſcilicet : Diapafon, Diapente, Diateſſeron. Ex his aliæ miſcentur : utputa Diapente cum Diapafon, bis diapafon. Sic diapente & diateſſeron unum conſtituunt diapafon’, &c. These three technical terms, with their interrelations, recur in the elaborate and complicated diagram at the beginning of Book V, which deals with Music. Moreover, in the first chapter of Book V the author pursues a train of thought ſimilar to that in ll. 1541-82 of *The Paſtime*, ſhowing how Music ſoothes the mind and reſtores the body. The paſſage is too long to quote. The ultimate ſource, doubtleſs, is in the main Boetius. But the notable fact is that this chapter ſuggests practically all that Hawes tells the reader in ſix ſtanſas.²

After l. 1582 the poet has no more to ſay of Music as an art, and goes on with the love-ſtory of his hero. Not until l. 2570 does he definitely take up the next of the Seven Arts—Geometry. He touches the ſcience very lightly, and in two ſtanſas conſiders it chiefly in its relations to Astronomy and to the art of meaſuring. All that he offers he might eaſily have found in one chapter of Reiſch’s famous book : ‘ Singulas tamen Geometriæ utilitates enumerare haud poſſibile exiſtimo, per ipſam amque totius terræ ambitus & profunditas indagatur, ſuperficiæ quoque & terræ &

¹ Bk. V, on Music, fills 30 pp.

² In Bk. V two chapters (xiii, xv) treat in detail of the ‘ monacorde ’ mentioned in l. 1548, but they are full of a pedantic jargon that no poet could hope to employ.

maris miro modo distinguitur : ut in Ptolemei Cosmographia uidere est, omnium corporum cœlestium orbium, scilicet & stellarum magnitudines, per Geometriam demonstrantur : ut claret in *Almagesto* Ptolemæi' (*Margarita Philosophica*, Book VI, Tr. 1, ch. 1). In this same Book VI, Tr. 2, ch. iv, is found the woodcut which, as already shown, is the original of the woodcut in *The Pastime* preceding chapter xxi. In chapter iv, also, is a detailed description of the 'staff' and the method of using it.

As for the treatise on Geometry in the *Margarita Philosophica*, it is very elementary and very brief, comprising less than thirty-two pages and dealing chiefly with plane figures and their measurement. A mere page and a half is devoted to the determination of the contents of a sphere, a cube, a column, a pyramid. The chief problems of solid geometry are not even hinted at.

Book VII¹ immediately follows, preceded by the woodcut imitated in *The Pastime* (p. 103) representing Ptolemy with Astronomy.

In Book VII, Tr. 1, ch. ii, we read: 'Nonnulli Græcorum Atlantem quendam primum Astronomiæ fuisse inuentorem uolunt : & ea de causa Poetæ istam opinionem insinuare uolentes, Atlantem gigantem fingunt esse maximum, qui capite in uno polorum & pedibus in reliqua, manu dextra in Oriente, ac sinistra in Occidente cœlum sustineat.'

With this may be compared *The Pastime*, ll. 988-94. It is quite possible that Hawes may have had acquaintance with the Atlas myth through other sources, but here, at all events, it was under his eyes.

When Graunde Amoure requests Astronomy

'Of her scyence to shewe the perfytenes' (l. 2681),

she points out its utility in two stanzas and asserts that

'Also the other .vi. scyences lyberall

By astronomy pryncypally were founde

And one were lost they were vaynyffhed all'. (ll. 2689-91.)

Similarly, in Book VII, ch. i, of the *Margarita Philosophica*,

¹ Book VII is divided into two parts :

Tractatus I, Astronomy, 51 pp.

„ II, Astrology, 40 pp.

the utility of Astronomy to the other sciences is touched upon. But after the poet has touched upon this science in very general terms he merely goes on to enumerate the days of the week of creation and the works of

‘The hye astronomyer that is god omnypotent’. (ll. 2696 ff.)

For his account of Creation the poet evidently had only to draw upon the first chapter of Genesis.

After some intervening matter Hawes returns in chapter xxv to Astronomy, and in ll. 2878 ff. he dwells upon ‘the high influences of the supernal bodies’. In particular, he remarks of the planets that God

‘Gauē them vertu in dyuers facyon’. (l. 2898.)

And hence

‘They shewe theyr power and werke many a folde
Man vpon them hath his dysposycon
By the naturate power of constellacyon’. (ll. 2903–5.)

In saying of the planets that they have

‘vertu in dyuers facyon
Some hote and moyft and some colde and dry
Some hote and drye moyft and colde’ (ll. 2898–900),

Hawes is dealing with the old doctrine of the four humours and their relation to the heavenly bodies.

All this, and more, is discussed in detail in the *Margarita Philosophica*, Book VII, Tr. I, ch. vi, ‘De Naturis & influentia omnium cœlorum’. The chapter is far too long to quote, but a few sentences will suggest its character: ‘Vnde in commixtione qualitatū, miscetur aut frigidum cum sicco, aut frigidum cum humido, & calidum cum sicco, & calidum cum humido. . . . Oportuit igitur sphæram per motum suum hoc operantem, longissime poni a loco mixtionis, & similiter tardissimi esse motus, aliter mixtura omnis solueretur: & talis est sphæra Saturni. Eam tamen necesse est esse: nam operatur ratione permixtione frigidi & sicci potentiam bene retinendi. Frigidum autem cum humido duplex est. Simplex, quod est elementale, & humidum, quod est subiectum vitæ.’ The author then goes on to discuss the influence of the Moon, and of Venus, Jupiter, Mars, the Sun, and Mercury.

Obviously, in this chapter of the *Margarita Philosophica* Hawes found ample material for all that he presents in his own chapter on 'the hye influences of the supernall bodies'.

A substantial part of Hawes's chapter xxiii, 'Of the derecte operacyons of nature', may be found in Book VIII of the *Margarita Philosophica*, and in particular in ch. xix, 'De monſtruofis & miraculoſis effectibus à quibus fieri poſſint.' Of various deformities Hawes remarks, l. 2755, 'The ſuperfluyte is cauſe therof certayne'. Similarly we read in this nineteenth chapter: 'Agentia enim etſi ſemper ſibi ſimilia producere conentur: nonnunquam tamen, uel propter materiae ſuperabundantiam, defectum, corruptionem, qualitatũ diſconuenientiam, aut aliquod aliud impedimentum diſſimile generant: & hoc naturales monſtrum dicunt, ipſum definientes taliter', with much more detail of the ſame ſort.

In chapter xxiv of *The Paſtime* Hawes diſcuſſes the difference between the external organs of ſight, hearing, ſmell, taſte, and touch and the 'inwarde wyttes', or perception. In the *Margarita Philosophica*, Book X, Tr. 2, ch. v, the external ſenſes are enumerated, and in ch. xxi the inward ſenſes. In ch. xxii the office of the *sensus communis* is diſcuſſed, as in *The Paſtime*, ll. 2836 ff.; and alſo the *Operatio imaginatiuæ* and the *Æſtimatiuæ opus*, in the ſame order and in ſubſtancially the ſame way as in *The Paſtime*, ll. 2843-55. Hawes cites Plato, l. 2864, but he may well have gleaned moſt of his ſuggeſtions from the chapters here cited.

Paſſing over to ll. 3809 ff. of *The Paſtime* we find Fortune aſſerting her power againſt the pretenſions of Mars and ſhowing how by a turn of her wheel¹ ſhe exalts the humble and caſts down the proud. It may be more than a mere coincidence that in Book VIII, chaps. xvi, xvii, xviii of the *Margarita Philosophica* is a long diſcuſſion of Chance and Fortune, and the opinions of the philoſophers that what we call chance or fortune is ſomething of which the cauſe is unknown. Hawes, in leſs formal faſhion, makes Mars, ll. 3200 ff., refute the claims of Fortune and reduce her to a mere figment of the poets.

¹ In the edition of the *Margarita Philosophica* (1503), Bk. VIII, following ch. xv, is a full-page woodcut of Fortune turning a great wheel and on the one ſide raiſing a man to ſucceſs and on the oppoſite ſide caſting one down.

It must be admitted that the parallels already cited are something more than accidental and appear clearly to indicate that Hawes had diligently studied the *Margarita Philosophica*. We may freely admit that much that appears in Reisch's book is merely a summary of the learning of centuries, and that Hawes had access to more than one of the books that Reisch himself used. But although, as we have elsewhere found, there are various works of medieval literature that more or less directly shaped *The Pastime*, it would be difficult to name one that offers parallels at so many points as does the *Margarita Philosophica*.¹

In his survey of the Seven Liberal Arts, Hawes reveals himself as a diligent student of the learning of his times, but he attempts no criticism and makes no contribution to the inherited store of knowledge that had occupied students for generations before him. He is reputed to have travelled and studied extensively on the Continent, but although the rebirth of learning had already inspired the foremost scholars of Europe with a new vision of the meaning of the term 'liberal education', Hawes moves contentedly along the old paths and remains faithful to the traditions of the Middle Ages. The scheme of culture outlined as adequate to the needs of a knight like Graunde Amoure appears to a modern student singularly jejune and barren, and by its very limitations enables us in some degree to measure the progress of the world since the end of the fifteenth century. In his scheme the greater part of science, as now understood, finds no place. There is practically no higher mathematics, no physics in the modern sense, to say nothing of the marvels of radio and the vast field of electricity, no chemistry, no art, no architecture. There is no study of any language except Latin, no history, nothing in fact of a multitude of subjects that now occupy a prominent place in the curriculum of a modern university. Doubtless the poet did not expect his knight to rest content after becoming familiar with the Seven Arts,

¹ In view of the obvious use made by Hawes of the *Margarita Philosophica* it is instructive to note his neglect of one of the most celebrated of the medieval encyclopaedias, the *Livres dou Tresor* of Brunetto Latini, which touches upon some of the topics treated by Hawes in dealing with the Seven Arts. A book so well known may well have come under the eye of our poet, but the entire treatment is so different that it is difficult to prove that the *Tresor* furnished any material whatever for *The Pastime*.

the main purpose of which was to afford a solid basis for subsequent education. Theology, though not included among the Seven Arts, was regarded as holding a place above them all and assuredly not neglected. Medicine was studied at famous schools like Montpellier, Bologna, and Padua. Alchemists were groping in the field of chemistry, and in a blundering fashion leading the way to the science which is one of the marvels of our day. Architecture was practised by master builders who, all in all, have not been equalled in modern times. And law, with all its ingenious and baffling technicalities, was developed to a point that left the average layman helpless in the midst of its subtleties.

Serious limitations in the scheme of medieval education there obviously were, but defective as the old system was, those who pursued the medieval course of study emerged with a far more intelligent conception of the relations of one subject to another than does many a specialist of our own day who is master of infinite detail in his own field and pitifully ignorant of all subjects but his own.

After this long preamble dealing with the Seven Arts and their antecedents, it will be noted that we have hardly touched the romantic theme which alone gives human interest to the poem. But in so far as the mere story goes, it offers to the student of romance little in the form of incidents that are novel. The exploits that the hero is called upon to perform can be duplicated in one form or another in a score of medieval romances.¹ His lament over the cruelty of his lady is the conventional 'complaint' of which medieval literature is full.² Moreover, the debate between Graunde Amoure and La Bell Pucell is after the fashion of the approved models.³ The disputation in one form or another—doubtless in some measure suggesting the verbal combats at the universities—was a well-recognized form of medieval literary composition, of which we have abundant examples in Latin, Old French, and Provençal, to say nothing of English.⁴

¹ See Notes.

² See note to l. 1611.

³ See note to l. 2045.

⁴ For examples of debates in ME. poetry see Wells, *A Manual of the Writings in Middle English, 1050-1400*, pp. 411-24, and for bibliography, pp. 829-31.

As for the indebtedness of the poet to Chaucer, Gower, and Lydgate, who appear more than once in the work of Hawes as an inseparable trio, there is incomparably more evidence of the influence of Lydgate than of either Chaucer or Gower. But, as Ten Brink points out, the scenes of the first parting of Graunde Amoure and La Bell Pucell 'have evidently been written under the influence of Chaucer's *Troilus* (even the meeting in the temple is significant).'¹ In this case Counsell in one sense plays the part of Pandarus, though with obvious differences. But beyond this correspondence, which is not remarkably close, and the repeated mention of *Troilus*, there is little direct evidence that Hawes drew either inspiration or material from Chaucer. At all events, a *Pastime of Pleasure* written by Chaucer would undoubtedly have been strangely different from that produced by Hawes. To Gower the direct debt of Hawes is not great. Both deal with sources that have features in common, but it would be difficult to prove that any part of *The Pastime* would have been materially different if Hawes had never seen the *Confessio Amantis* or any of the other work of Gower.

From the disputation between Graunde Amoure and his lady to the episode introducing Godfrey Gobelyve nothing appears to call for special discussion. This figure of low comedy is vividly pictured and not unworthy of a place in *Piers Plowman*, or in the French *Fabliaux*, but there is nothing especially distinctive in what he says or does. The well-known medieval tales that he relates of the amorous adventures of Aristotle and of Vergil are discussed elsewhere.² As for the repeated combats with giants and monsters that Graunde Amoure is compelled to undertake in order to win his lady, they are of the stock material of the romances of adventure and require no discussion here.³ The same is true of the portions dealing with the Seven Deadly Sins,⁴ the Nine Worthies⁵ and other details.

¹ See Ten Brink, *History of English Literature* (translated by Dora Schmitz), iii. 96.

² See notes to ll. 3570 ff. and 3626 ff.

³ See notes to ll. 4317, 4733, 5087.

⁴ See note to ll. 5425 ff.

⁵ See note to ll. 5523 ff.

Interesting and suggestive is it that the main features of *The Pastime* had long been taking shape in the poet's mind. His *Example of Virtue*¹ (1503-4) is hardly more than a preliminary sketch in 2,100 lines of *The Pastime of Pleasure* (finished in 1506 and published in 1509).

In the Prologue the poet excuses himself (4)² to Gower, Chaucer, and Lydgate. The poem begins (1) with the season motive and the inevitable dream (3). Then the hero meets Discretion (5) and goes with her to a castle (26), where is a 'hall hanged with Cloths of Arras made of fine gold, with a noble story' (29). 'The roof was wrought by marvellous geometry, coloured with azure, gold, and gowls' (32). He finds the 'Worthies Nine' sitting beside Fortune with her wheel (34). In the 'habitable' of Dame Hardiness adjoining the hall a noble Virgin serves her, 'That first made harness, called Minerve' (36, 37). Among the nine queens there are Hippolita (40), Penthesil, and young Polyxene (41, 189). Of Sapience the poet says,

'I can nothing extend the goodliness
Of her palace'. (44.)

A little later he begins twenty-eight lines, each with the words, 'Woe worth' (63-6). Following this, Dame Hardiness, like Fame in *The Pastime*, boasts her achievements, citing Hercules, Hector, David, Julius, Arthur, Charlemagne, Roland, and Oliver (80-97). At length Discretion thinks that the hero should be married (147), and tells of 'fair Dame Cleanness' in a distant castle (151). To win her he must overcome a 'Dragon with Heads Three' (192). He is therefore duly equipped with symbolic armour (195-6), as in *The Pastime*. After he has killed the dragon, Sapience tells him that he shall marry Cleanness (210) and goes with him to the castle. There they meet ladies (212). The first is Dame Perseverance (213). Other ladies follow (214-17). When he finally meets Dame Cleanness she says,

¹ Printed in modern spelling in *The Dunbar Anthology, 1401-1508*, ed. E. Arber, London, 1908. A summary of the poem is in Morley's *English Writers*, vii. 75-81.

² The numbers enclosed in parentheses refer to the numbered seven-line stanzas.

‘I am right fain
That ye are comen into this place,¹
Where ye shall wed me in short fpace’. (218.)

He weds Dame Cleanness (253) and a feast follows.

Time passes, and after he is sixty

‘feebleness did fore increafe
For Nature her strength then did cease’. (263.)

Then to him comes his good angel, who causes him to go with Cleanness his wife and shows him the ‘Pains of Hell, full of great woe’ (267), and a dungeon where many are tormented (269 ff.).²

At length he and his wife are brought to the Place of Eternal Glory, and in Heaven they ‘did behold the Deity’. With a concluding prayer to God to save King Henry, and a final tribute to Gower, Chaucer, and Lydgate, the poem ends.

Obviously there are considerable differences in the plan and contents of the two poems, but it is evident that in both pieces the poet’s thoughts are moving in substantially the same channel, and that in making *The Pastime* he takes as much of *The Example* as he can use and adjusts it to his new plan.³

Hawes’s practice of economizing his literary material appears strikingly in all his works. Wherever possible he incorporates phrases and motives that he has utilized elsewhere.

Even in *The Convercyon of Swerers* (1509), containing little more than three hundred lines, he uses his old phrases: stanza 2, ‘cloudy figures’; st. 4, ‘my good mayster Lydgate’; st. 6, ‘I

¹ In *The Pastime* La Bell Pucell says, l. 522 f.,

‘I am very fayne
That you are come’, &c.

² Cf. *The Pastime*, ll. 4196 ff.

³ In numerous instances the phrasing in the two poems is identical. The references enclosed in parentheses are to the stanzas of *The Example of Virtue*; the other references are to corresponding lines in *The Pastime*:

(2) ‘depered eloquence’. Cf. ll. 62, 388, 403, &c.

(4) ‘language most facundious’. Cf. ll. 409, 1425.

(13) ‘brittle world’. Cf. l. 561.

(17) ‘And pointed diamonds grew vpon the rocks,
And coral also by right high stocks’. Cf. ll. 4278–80.

(181) ‘Hall . . . folacious’.

(264) ‘Land . . . folacious’. Cf. ll. 66, 411, 1227, &c.

lytell or nought expert in poetry'; st. 28-31, twenty-seven times repeated, 'Wo worthe'; st. 32-5, twenty-seven times repeated, 'Blessyd be'.

The persistence of the poet in repeating himself reappears in *The Comforte of Louers*, published in 1511.¹ This presents a debate in one hundred and twenty-six seven-line stanzas (*ababbcc*) between Amoure and Pucell similar to that in *The Pastime*, and contains many phrases and even whole lines familiar to a reader of the eighteenth chapter of *The Pastime* and of *The Example of Virtue*. In the first page the poet refers to 'cloudy fygures' (cf. *The Pastime*, l. 35); then once more offers apology for his inexperience:

Stanza 3. 'I lytell or nought experte in this science'.

Stanza 4. Mention of his great predecessors, Gower, Chaucer, and how he 'gladly wolde folowe the makynge of Lydgate'.

Stanza 5. The season motive:

'Whan fayre was phebus / w^t his bemes bryght
Amyddes of gemyny / aloft the fyrmament', &c.

Stanza 9. The sleep and the dream:

'Tyll at the laft / I fell in to a slepe
And in this slepe / me thought I dyde repayre
My felfe alone / into a garden fayre'.

Stanza 10. The description in this stanza inevitably reminds the reader of the descriptions of the Tower of Doctrine in *The Pastime*, ll. 344 ff., of the Tower of Geometry, ll. 2549 ff., and of the Tower of Chivalry, ll. 2955 ff. We find, for example, that the tower in *The Comforte of Louers*² is:

'With golden turrets / paynted many a folde
Lyke a place of pleasure moste folacyous
The wyndowes glafed / with crystall precyous
The golden fanes / with wynde and melody
By dulcet founde / and mēruaylous armony', &c.

¹ It has never been reprinted, but an edition of all the minor poems of Hawes is in preparation for the E.E.T.S.

² In the Cambridge *History of English Literature*, ii. 256, the author of the chapter on Hawes refers to '*The Comfort of Lovers*, date unknown'. But on the title-page we find: 'In the second yere of the regne of our most naturall fouerayne lorde kȳge Henry the eyght'. This clearly shows that the

Stanza 11. 'The knottes fragraunt / with aromatyke odoure'.

Other points of similarity might easily be presented, but further illustration is hardly necessary.

A very curious reference to *The Pastime of Pleasure* occurs in stanza 113 f., where, in the dialogue between Amoure and Pucell, she says to him :

'Of late I fawe a boke of your makynge
 Called the pastyme of pleafure / which is wöder[ous]
 For I thyñge¹ and you had not ben in louynge
 Ye coude neuer haue made it so sentencyous
 I redde there all your passage daungerous
 Wherfore I wene for the fayre ladyes fake
 That ye dyd loue² / ye dyde that boke so make'.

Amoure answers :

'For sothe madame / I dyde comp[y]le that boke
 As the holy goost / I call vnto wytnes
 But ygnorauntly / who so lyft to loke
 Many merueylous thynges in it / I do expresse'.

V

GRAMMAR

When Hawes wrote there was as yet no formulated English grammar. Henry VI is said to have founded five grammar schools in London, but these were primarily for teaching Latin grammar.³ As a matter of fact, owing to the rapid changes in English in the course of the fourteenth and fifteenth centuries and the conflict of dialects, the problem of 'correct' usage was an

poem appeared in 1511, two years after the first edition of *The Pastime of Pleasure*. My citations are taken from the unique copy at Ham House, Surrey, where *The Comforie of Louers* precedes *The Pastime* in the volume where the two poems are bound up together.

¹ Read thynke.

² May we venture to think that Hawes is here pointing to an actual love affair of his own which may be the *ultimate* source of *The Pastime*?

³ Grammar evidently needed some such stimulus as Hawes tries to give it in *The Pastime*, for, as Ten Brink points out (*History of English Literature*, translated by Robinson, ii. 326), 'The fact is very characteristic that about the middle of the fifteenth century the Grammar Faculty finally expired at the universities after a long decline.'

extremely difficult one, and the surprising fact is that the usage of Hawes does not differ more widely from our own.¹

In inflexional forms and in sentence construction² the language of *The Pastime* presents few peculiarities that call for special attention. Students interested in phonological investigations will find a detailed account in a dissertation by Karl Fuhr, *Lautuntersuchungen zu Stephen Hawes Gedichte The Pastime of Pleasure*, Marburg, 1891, pp. 51. The author was unable to use any of the early editions and was compelled to base his work upon Wright's reprint of the edition of 1555. In the main he follows the methods of Ten Brink as outlined in his *Chaucers Sprache und Verskunst*, Leipzig, 1884. Fuhr's work is done with characteristic German thoroughness, but since the results of his investigation are scattered throughout the dissertation, and nowhere conveniently assembled, the average reader will have some difficulty in reproducing the poet's language as he actually pronounced it. In general, we may say that Hawes presents, as we might naturally expect, the normal London English of the early sixteenth century, and that he is obviously concerned, in a work that aims to instruct as well as entertain, to reach the highest perfection of which he is capable.

In the following outline of the distinctive grammatical features of *The Pastime* the treatment does not profess to be exhaustive, though nothing essential has been intentionally neglected. Brief comment on the disuse of final *e* will be found in the section on versification.

Nouns

The nouns require little attention.

The genitive form found in Chaucer occurs once :

'vnto the heuen quene'. l. 4798.

Notable, too, is the strong genitive in :

'Vpon these ymages fygnyfycacyon'. l. 1255.

¹ I take no account here of the pronunciation, which has, of course, undergone great changes since the early sixteenth century. See Ellis, *Early English Pronunciation*, and Sweet, *History of English Sounds*.

² The sentence forms are often awkward and sometimes strangely contorted, but with a little patience they commonly appear intelligible.

An adverbial construction occurs in ll. 3002-3:

‘foure ymages . . .

On hors backe armed and euery one a spere’;

and in ‘euerydell’ in the following:

‘a ryall chapell

Whiche of fyne golde was wrought euerydell’. l. 5318 f.

Less convincing are ll. 427 ff.:

‘He toke his waye / without encombraunce

. . . / vnto the toure of chyualry

Where he was made knyght / the noble kynge

Called Melyzyus’,

where possibly we may assume the preposition *by* before *the noble kynge*, though it is found in none of the texts.

An absolute construction appears in:

‘Hym thought to speke and vnto hym no cryme’. l. 3645.

In the lines—

‘a toure of meruaylous facyon

‘Walled with fyluer and many a storry

Vpon the wall enameled ryally’, ll. 5176 ff.,

the relation of the words *many a storry* may perhaps be explained by assuming the *with* before *fyluer* to be repeated in the poet’s thought.

Pronouns

The pronouns had become much simplified in the course of the fifteenth century. In *The Pastime* there is no example of the use of *hit* for *it*, of *hi(e)* for *they*, of *hem* for *them*, or of *her* for *their*. The use of *Iche* and *I cham* for *I*, *I am*, ll. 3510-13, is obviously an intentional employment of dialect for humorous effect.

As for *ye* or *you* in the nominative there is apparently entire freedom of choice, as convenience may dictate. Note the continual shifting from *ye* to *you* in the following typical passages: ll. 1668-1945, 2056-2233. We even find both *ye* and *you* as nominatives in the same line:

‘You shall haue that ye haue deferued ywys’. l. 5263.

The form *your* for *yours* occurs once:

'Your hert is your by subflancyall lyne', l. 2145,

but possibly *your* is a mere slip of the printer,¹ though it appears in all the texts.

Tho for *those* (as in the 1554 text) is found in the 1517 and 1555 texts, l. 3553, but it may be an intentional archaism, since it occurs in the speech of Gobelyve, who leans toward archaic speech. He uses, 'So the ych', l. 3510; 'ywys', l. 3521; 'fo mote I well thryue', l. 3546; 'fo mote I thryue and the', l. 3739.

Dative constructions with an impersonal verb occur in the following: 'me thynke', ll. 1649, 1657, 2227, 2341, 4047, 4138, 4944; 'as me thynketh', l. 3669; 'me thought', ll. 125, 3433; 'hym thought', l. 3465.

'Yf that it lyke you for to ryde meryly'. l. 3507.

The relative pronouns *who*, *which*, and *that* are freely employed. All of them are used in referring to persons, and even *who* may refer to things or to lower animals:

'The fou[r]th ryuer / is called carbuncles,
Amyddes of whome / the toure² is fo goodly
Of Vyrgyll standeth / most folacious'. ll. 1059-61.

'my fayre barbed stede
On whome I mounted'. ll. 3411-12. (Cf. l. 182.)

'a noble kynge
Yclyped Euander / whiche dyde well abounde
In many vertues / especyally in lernynge
Whiche hadde a doughter / that by her study founde
To wryte true latyn / the fyrst parfyte grounde
Whose goodly name / as her story sayes
Was called Carmentis / in her lyuyng dayes'. ll. 533-9.

¹ Cf. e.g. the form *youres* in—

'my herte is fo sette
That it is youres'. l. 2067 f.

² Instances of the omitted relative pronoun are extremely rare in *The Pastime*, but we probably have to assume *that* or *which* after *toure* in l. 1060, just cited. Cf. also:

'I haue me bethought
A praty crafte by me shall be wrought', l. 3664 f.,

where possibly *that* is assumed before *by me*.

An instance of *that* with the force of *that which* appears in the following:

'For to renue that hath be longe decayd'. l. 2985.

In the use of the relative pronouns Hawes is fond of introducing a clause with *who that* instead of *whoever* and following this clause with another clause containing *he, him, or his* :

'Who that wyll se them / with all his dylygence
Here folowenge / I shall them specyfy'. l. 698 f.
'But who that lyst / theyr fcyence to lerne
Theyr obfcure fygyres / he shall well decerne'. l. 1049 f.

Among the numerous examples the following may be noted :
ll. 1086-7, 1107 f., 1149 ff., 1170 ff., 1265 ff., 1440 f., 1443 ff.,
2351 f., 2358 f.

Adjectives

Concerning adjectives there is little to remark, but we may note two examples of the double comparative : 'more stronger' l. 200 ; 'more meter', l. 927.

This usage continued common until after the time of Shakespeare. Cf. Abbott, *Shakespearian Grammar*, p. 22 ; Kellner, *Historical Outlines of English Syntax*, pp. 159, 160.

In one passage occurs an old locution for expressing a superlative :

'the moost fayre creature
Of ony fayre erthely perfone lyuynge'. l. 5216 f.

Adverbs

The comparative form *lenger* occurs in ll. 2911, 3453, 3458, 4234.

Nere and nere appears, ll. 2955, 4730, 5091.

Ywys, variously spelled, is found in ll. 1610, 1701, 2159, 2747, 3791, 4019, 5220, 5263. Needless to remark, *ywys* is especially common in the rhyming romances.

Double negatives are not common in *The Pastime*, but appear in the following :

'They coueyted not / no worldly treasure'. l. 552.
'They hadde none ordre / nor no stedfastnes'. l. 879.
'I neuer fawe no mo'. l. 1498.
'I can not wrynche / by no wyle nor Croke'. l. 2169.
'Nor yet the handes fele nothyng certaynly'. l. 2832.
'I coude neuer mete with none other route'. l. 3551.

The two favourite adverbs for strengthening an adjective or another adverb are *full* and *ryght*, which Hawes employs without stint, following the example of Chaucer, Lydgate, and other early poets. My references are mere selections from an indefinite number: 'full well', l. 1078; 'full wofull', l. 3440; and ll. 4840, 4850, 4855, 4934, 4957, 4966, 4990, 5093, 5095, &c.; 'ryght well', l. 4743; 'ryght gentyllly', l. 4864, and ll. 4853, 4854, 4857, 4872, 4887, 4924, 4973, 4974, 5026, 5030, 5067, 5071, 5074, 5080, &c., &c.

An adverb with apparently prepositional force is found in the following:

'Alofte the basse toure fourre ymages stode
Whiche blewe the claryons well and wonderly
Alofte the toures the golden fanes gode
Dyde with the wynde make full fwete armony'. ll. 5201-4.

Verbs

On the inflexion of the verb there is little to remark.¹ The ending of the 3rd singular indicative present is *-eth*, never *-es*.

For example: 'approcheth', l. 3354; 'devoydeth', l. 2642; 'doth', ll. 2328, 2336, 2442, 2588, 2590; 'hath', ll. 2448, 2455; 'increafeth', l. 2597; 'lacketh', ll. 2598, 2604; 'loueth', l. 2512; 'mesureth', ll. 2633, 2639; 'requyeth', l. 3356; 'ruleth', l. 2465; 'taketh', l. 2626.

In the indicative present Hawes regularly uses *is* in the 3rd person singular,² as in ll. 8, 554, 565, 1156, &c., and, at his convenience, either *be* or *are* in the plural.

Thus we find:

'theyr studyes be all fette', l. 555.
'Whofe fyghttes be blynded', l. 800.
'Some be fayre', l. 2773.
'Some be foule', l. 2775.
'Some be fooles', l. 2777.
'Here knyghtes be made', l. 3260.
'They be not stedfast', l. 4112.

¹ In the Godfrey Gobelyve episode, which abounds in archaisms, the old preterite *hynge* occurs, l. 3702. In the 1555 edition this is modernized to *hong*.

² In the subjunctive present *be*, of course, is exclusively used; cf. ll. 729 f., 742, 1229, 1230, 1233, 1247 f., 1254, &c.

And also :

'They are fo blynded', l. 570.

'the eyght partes in generall

Are laten wordes', l. 593 f.

'wordes / whiche are expedyent', l. 921.

Cf. ll. 948, 980, 1047, 1121, 1123, 1133, &c., &c.

Occasionally the form *thou was* occurs :

'Whylome thou was / the fayre toure of lyght'. l. 2500.

'Thou was some tyme the toure of gladnes'. l. 2503.

The edition of 1554 has *waft* for *was* in l. 2503, while the edition of 1555 has *was* in both instances.

The form *thou . . . may be* occurs in all the texts.

The preterite indicative 'growed' is found in l. 4280.

A considerable number of old participial forms survive in *The Pastime* :

Be for *bene* appears in the 1509 and 1517 editions, l. 2985 : 'that hath be longe decayd' ; and so in 1555, but the 1554 text has *bene*.

I blasfed, l. 3225.

Comen, 'wo is comen', l. 1627.

Dyspleafe, riming with *dyfeafe* and *eafe*, appears in 'For yf by fortune he wyll be dyspleafe', l. 4344.

Forlore, 'he thought hym forlore', l. 4842.

Take has three old forms for the past participle :

(1) *take*, 'Thou haft take / this occupacyon', l. 1307 ; 'I was fo take', ll. 3842, 4121.

(2) *tane*, 'the had fo tane in cure', l. 3884 ; 'good operacyon in lykewyse had tane', l. 4440. Cf. also ll. 4622, 5601, 5782.

(3) *i taken*, 'With fuche a flouthe I taken was my hedde', l. 4713. *taken* also occurs in ll. 4154, 4860.

Ywrought, 'Amyddes the erthe there is a place ywrought', l. 5436.

Yclypped occurs in ll. 191, 371, 477, 534, 3252, 4375, and *clypped* once, l. 4426.

Ybente is found, l. 3853, and *ychesyled*, l. 375.

The participial form *passande* is found once, l. 3227.

The old *quod I*, *quod she*, *quod they*, &c., appear in ll. 1660,

4126, 4140, 4152, 4153, 4269, 4523, 4527, 4551, 4563, 4620, &c., &c.

Extremely common in *The Pastime*, as in all other writings of the period, is the expletive auxiliary *do*, *did*. Examples appear at every turn, but the following may be specified: ll. 189, 215, 224, 343, 346, 354, 367, 387, 392, 396, 406, 421, 447, 451, 468, 511, 513, 520, 521, 530, 981 ff., 1339, 1342, 1346, 1348, &c., &c. The word appears to add no emphasis to the expression, and it has already lost the causative force that it still had in the fourteenth century.

The old auxiliary *gan* is common in *The Pastime*, and is as a rule followed by *to*, as is occasionally the case in Chaucer. In the tale of the Prioress we find: 'But on a day his fellow gan to pray.' *Gan* followed by *to* occurs in *The Pastime* in ll. 121, 123, 253, 2935, 3629, 3846, 4160, 4411, 4549, 4627, 5029, 5091, 5121, 5124. We find also *gan for to ryse*, l. 123; *gan for to sprede*, l. 338, &c. In all these cases *gan* appears to be used in place of *began*, which is also common; cf. ll. 102, 113, 154, 330, 340, 1599, 1965, 2374, 2377, 2937, 4189, 4405, 4930, 5135. *Gan* without *to* also occurs: 'Aufter gan couer', l. 357; 'I gan . . . expresse', l. 382; but apparently in the two latter examples also in the sense of *began*.

Very frequent in *The Pastime* is the use of *for to* with the infinitive, and this may almost be said to be the normal type that Hawes employs, though the infinitive without *to* is by no means rare. This use of *for to*, now obsolete or vulgar, dates back as early as the twelfth century, but it was going out of fashion at the end of the sixteenth. Cf. *Oxford English Dictionary*, s.v. *for*, A. 11; Abbott, *Shakespearian Grammar*, sect. 152; Kellner, *Historical Outlines of English Syntax*, sect. 295.

Skeat, *Chaucer*, iii. 290, suggests that this form of expression 'may have been suggested by the use of the French *pour*, O.F. *por* (and even *por a*). See Mätzner, *Engl. Grammatik*, ii. 2. 54.'

Specimen examples in *The Pastime* are found: ll. 117, 123, 138, 145, 244, 329, 340, 903, 1168, 1176, 1177, 1756, 1827, 1979, 2091, 2610, 2846, 3436, 3443, 3450, 3507, 3550, 3579, 3737, 3931, 3933, &c., &c.

In the matter of concords Hawes presents numerous examples

of a plural subject with a verb actually or apparently singular. In this practice he is in harmony with ordinary usage in the sixteenth century. The verbs ending in *-eth* may merely retain the old southern plural termination, but *is* and *was* are unmistakably singular, and nevertheless they are not infrequently used by the most reputable sixteenth-century writers with plural subjects.

The following examples are not exhaustive, but they sufficiently illustrate Hawes's practice :

'Gyauntes grete . . .

That all deuouureth'. ll. 261-2.

'The lytell turrets / with ymages of golde

Aboute was fet'. ll. 365-6. Cf. l. 2960.

'And than the tragydyes / fo pytous

Of the nyntene ladyes / was his traslacyon'. ll. 1326-7.

'The poetes . . .

Doth this Ydre depaynt'. ll. 1044-5.

'Labour and dylgẽce / is full meruaylous

Whiche bryngeth a louer to his promocyon'. ll. 1947-8.

'But of you true / is there fewe or none'. l. 2105.

'Your loue and myne / is full ferre afondre'. l. 2200.

'After grete payne / the Ioyes is the fwetter'. l. 2357.

'Vpon one hande some hath thombes twayne'. l. 2753.

'Some lacketh a legge'. l. 2766.

'So dooth his dedes extoll the foueraynte

Of the derke gyauntes'. ll. 4667-8.

'betled was his browes'. l. 3494.

'His hynder legges was lyke to a catte'. l. 5103.

'At laft the belles ryngeth to euenfonge'. l. 5480.¹

Various examples of the sudden change in verbs from the third person to the second are found in *The Pastime*. This practice is not uncommon in writings of the fifteenth century, as, for example, in Malory's *Morte d'Arthur*.

The following passages from *The Pastime* are typical :

'What was my name / she axed me treuly

To whome I fayde / it was la graunde Amour

Befechynge you / to be to me focour

To the toure of doctryne / and also me tell

Your propre name / and where you do dwell'. ll. 185-9.

¹ Cf. also ll. 1326-7, 1417-20, 1593, 2191, 4209, 5094, 5525, &c.

- 'Then good curtyfy / without taryenge
 Came vnto vs / with all her dylygence
 Prayenge vs / to take our entrynge
 And come vnto the ladyes prefence
 To tell your erande / to her excellence'. ll. 2003-7.
- 'Yf thou haue hym ye may be well apayed
 And doubte thou not yf that ye loue for loue'. ll. 4610-11.
- 'And rounde aboute vs she her mantyll cast
 Sayenge that she and her fone Cupyde
 Wolde vs conioyne in maryage in hast
 And to lete knowe all your courte fo wyde
 Sende you perfeueraunce before to prouyde
 To warne your ladyes for to be redy
 To morowe be tyme ryght well and folemply'. ll. 5278-84.

In chapter xliii the author more than once changes his point of view without warning, speaking in l. 5496 of Fame in the third person and suddenly shifting to the first person, ll. 5519-20, 5533 ff. In l. 5593 Fame is again reduced to the third person, but raised to the first person in ll. 5600 ff.

For the sake of completeness a few instances of careless construction may be cited. But in view of the length of *The Pastime* and the relative lack of standards of composition in the early sixteenth century the small number of slips of this sort is rather surprising :

- 'Yet as I maye / I shall blowe out a fume
 To hyde my mynde / vnderneath a fable
 By conuert colour / well and probable
 Befechynge your grace / to pardon myne ignoraunce
 Whiche this fayned fable / to eschewe ydlenesse
 Haue fo compyled'. ll. 40-5.

- 'In this fayre realme / where the toure dothe stande

 In whiche dwelleth / by grete auctoryte
 Of la bell pucell / whiche is fo fayre and bryght
 To whome in beaute / no pere I can fe'. ll. 271-6.

- 'The hygh power / honour / and noblenesse
 Of the myghty Romaynes / to whose excellence
 All the wyde worlde / fo moche of gretenes
 Vnto theyr empyre / was in obedyent¹
 Suche was theyr famous porte / and preemynence

¹ obedyence 1509, obedience 1555.

Tyll within themfelfe / there was a contrauerfy
Makyng them lefe / theyr worthy fygneoury'. ll. 1093-9.

The nouns in l. 1093 have no strict grammatical relation with the rest of the sentence.

'O lady Venus I pray the prouyde,
That I may after at the morowe tyde

To fubdue myn enemyes contraryous'. ll. 3898-901.

'To me dyde come dame confeffyon,
With dame contrycyon whiche gan to bewayle
My fynnes grete with hole repentaunce
And fatyffaccyon without ony fayle
With dame confcyence dyde wey in balaunce
How that they myght than without doubttaunce
My treafure and good fo gotten wron[g]fully
To reftore agayne to the ryghtfull party'. ll. 5396-403.

'Dyde not graunde amoure with his ryall dedes
Wynne la belle pucell the mooft fayre lady
And of hyghe honoure attayned¹ the medes
In the demeanyng hym fo worthely
Sleyng the grete terryble gyauntes vgly'. ll. 5509-13.

VI

METRE

The versification of *The Pastime* has hitherto received comparatively slight attention, possibly owing in part to the indifferent state of the text in the only edition easily accessible. But for many reasons, particularly because the poem is an important connecting link between the older poetry and the new, the verse technique of *The Pastime* merits careful study.

In considering the verse scheme that Hawes adopted we may easily underrate the difficulties that he faced in attempting to write even tolerable verse. It must be remembered that Hawes was in some measure a pioneer who, notwithstanding his boundless admiration for Lydgate, was compelled to adapt his versification to the language of his own time. At the very beginning of

¹ As for three of these examples, they may merely indicate carelessness in proof-reading, for obviously the suppression of *to* in ll. 3901 and 5403 and of *d* in *attayned* removes all difficulty.

The Pastime he endeavours to disarm criticism by apologizing for his inexperience and lack of skill. He offers his 'lytell boke / opprest with rudenes', l. 23, and adds,

'Nothyng I am / experte in poetry,
As the monke of Bury / floure of eloquence'. ll. 26, 27.

Obviously he faced the embarrassment that had beset all the versifiers of the fifteenth century growing out of the decay of the old inflexional system and the suppression of the sound of final *e*.¹ Chaucer's own verse, which freely uses the final *e*, was doubtless more archaic than the vernacular of his time; and with the far greater neglect of the final *e* in the fifteenth century such poets as Lydgate and Occleve and others were often at a loss to know what to do. The copyists of the manuscripts of Chaucer, to say nothing of Lydgate, were not infrequently both incompetent and careless, adding here and there a meaningless final *e* or omitting a final *e* the presence of which was an essential element in the metrical structure. As a result, Chaucer's verse was generally regarded from the sixteenth century to the time of Tyrwhitt in the eighteenth century as rude in form and unmusical, however brilliant in other respects.

Evidently Hawes, at the beginning of the sixteenth century, could not closely follow the verse technique of Chaucer, or even of Lydgate, and he was compelled to rely, as he best could, upon his own sense of form and metrical movement, adapting his verse scheme to the speech current in his day. From his revered master Lydgate he could learn little of the art of versification, except, possibly, what to avoid. That Hawes, in spite of his debt to his master, does not commit some of his most glaring faults must be placed greatly to his credit. But the seven-line stanza that Hawes adopted, though superficially the same as Chaucer's, is in many details essentially different, and certainly no better.

In *The Pastime* he employs two types of verse: one, the seven-line stanza, rime royal, the favourite form used by Lydgate, with normally five iambic feet to the line—though with many modifica-

¹ For the final *e* in Lydgate's verse see J. Schick, *The Temple of Glas* (E.E.T.S.), pp. lxiii ff., and particularly p. lxxiii. Needless to say, words like *vylyte*, l. 618, *inyquyte*, l. 620, *certaynté*, l. 621, &c., do not enter into this discussion.

tions, to be noted presently, that greatly change its character—and with the rime sequence *ababbcc*; and the other, the iambic pentameter riming couplet made popular by the *Canterbury Tales*. The first type appears in the greater part of *The Pastime*. The latter type is found only in the Godfrey Gobelyve episode, ll. 3508–803, 4112–269.

Throughout the poem there is considerable variation in the length of the lines. The normal type, when perfectly regular, contains ten syllables and five stresses¹ falling upon the second, fourth, sixth, eighth, and tenth syllables. But some lines have no more than eight syllables, while others have as many as twelve. Moreover, as is the case in all English verse, the stresses by no means always follow the regular scheme, but shift from one syllable to another according to the exigencies of expression. Not infrequently a line may be read as well or better with four stresses rather than five, and in some lines only four stresses are possible; while in some lines there is difficulty in allowing fewer than six stresses.

In the absence of any suggestions from the poet as to the scansion of his lines, or any contemporary English treatise on versification, we have as our guide only the text of *The Pastime of Pleasure* itself. Fortunately the text of 1517—to say nothing of the text of 1509, both of which must have come under the eye of the poet—enables us to move with more confidence than would be possible were we compelled to rely upon the Percy Society reprint of the edition of 1555, the only text hitherto generally accessible.

The metrical scheme of *The Pastime*, though at first sight simple enough, affords opportunity for considerable difference of interpretation. In the metrical reading of verse the personal element plays an important part, some readers dividing the lines more or less mechanically into feet according to a rigid scheme and throwing the stresses upon words and syllables that in normal utterance would remain unstressed; while other readers consider that the rigid scheme is contrary to the spirit of poetry, and that the essential feature is a certain number of stresses falling as a rule

¹ In this discussion the terms *stress*, *accent*, and *beat* are used interchangeably.

upon the more emphatic words and syllables and shifting freely backward and forward as in natural speech. Many lines in *The Pastime* contain ten syllables of five feet, with five beats on alternate syllables, beginning with the second, and cannot be scanned in any other way. Other lines, by no means rare, have only eight or nine syllables and no more than four beats,¹ while some have eleven syllables and four or five beats, and some others twelve syllables and six beats. The only possible conclusion is that the poet was relatively indifferent to the strict metrical classification of his lines if only they moved easily. At all events, there is no evidence that he measured his lines by counting off the syllables, and he certainly did not make his lines all of equal length.

In many passages Hawes marks a decided advance over his master Lydgate in ease and grace.² But, like his fifteenth-century predecessors, the poet of *The Pastime* sometimes appears hampered by the uncertainty of the sound of final *e*, since it is often inorganic and without historic justification. We may assume that in general in *The Pastime* it is silent or nearly so, and probably always silent at the end of a line. But there are numerous lines in which the movement is greatly eased if the final *e* is lightly sounded. Whether Hawes himself would in every case have thus pronounced it we have no certain means of knowing, but we can hardly avoid the conclusion that he did.

Many lines in which sonant *ē* is almost obligatory if the line is read with five stresses scan more easily with four stresses and do not impose the necessity of sounding the *e*. Instances of final sonant *ē* appear reasonably certain in the following lines and in others that might be cited :

‘At the fyrstē tyme / that I dyde you mete’. L 2237.

¹ Such lines are frequent in Lydgate’s verse. ‘If the structure of the lines is attentively considered it will be seen that he did not regard them as consisting of ten syllables and five feet, or at least that he did not so generally regard them, but rather as made up of two halves or counterbalancing members, each containing two accents.’—Thomas Arnold in Ward’s *English Poets*, i. 116.

² But this praise cannot apply to some of the alliteration in *The Pastime*, notably the tiresome jingles in chapter xxi, ll. 2619–39. Where the alliteration is not forced, as in ll. 2500, 2502, 2503, 2506, 2507, 2509, 2514, and in numerous other passages, it decidedly adds to the effect of the lines.

'His hede was gretë / betled was his browes'. l. 3494.

'His chekes herë / and god wote he loked'. l. 3497.

'His neckë shorte / his sholders stode awry'. l. 3501.

'Amonge the nunnes / of the grenë cote'. l. 3530.

'Lo what is loue / that can fo forë blynde'. l. 3610.

But it must be admitted that the lines in which sonant *ë* is unmistakable, as it is for example in Chaucer's verse, are relatively infrequent¹ in *The Pastime*,² and possibly some readers might not admit the examples cited above.

Stresses and Rimes.

Not infrequently the poet places two stressed syllables in juxtaposition:³

'Fragraunt of fúme / fwéte as ony floure'. l. 397.

'Whiche dothe vs téche / éuer in generall'. l. 530.

'Than must the mýnde / wérke vpon them all'. l. 758.

'Húge / fyérfe / and stronge in batayle'. l. 1006.

'Hárpes / lútes / and crouddes ryght delycyous'. l. 1530.

'My brennyngé hért / shé the fyre dyde make'. l. 1594.

As might be expected, words borrowed from French commonly retain their foreign accent. We note, out of many, glotoný, l. 2603, powér, l. 3910, &c. Hawes regularly accents words ending in *-on*, *-ion* on the last syllable; cf. *seafón*—*exaltacyón*—*commendacyón*, ll. 3194 ff. and 660 ff., &c. Words ending in *-aunce* likewise stress the final syllable, *ynnoraúnce*—*ordynaúnce*, ll. 678 f.; cf. 2620 ff., 2654 f., 2672 f., &c. The same is true of words ending in *-ýnce*, ll. 680 f.; in *-ýne*, ll. 683 f.; in *-ýble*, ll. 725 f.; in *-ént*, ll. 743 ff.; in *-óúre*, ll. 1990 ff., &c.

Modern poets as a rule avoid stressing monosyllabic prepositions, but examples in *The Pastime* are not rare. It may be noted,

¹ Cf. also *wentë*, l. 3760, *oldë*, l. 3766, *foulë*, *oldë*, l. 3767, *Fayré*, l. 3768, &c.

² In lines where the *e* appears as the last letter of words of romance origin it is by no means certain that the *e* should be sounded, though the metre might in some cases not be injured if it were:

'O clerë fountayne / replete with swetenes'. l. 1051.

'A tourë tourë / all my Ioye is gone'. l. 2519.

³ Modern poets, notably Pope, who enjoyed in his day an exceptional reputation for 'correct' versification, allow themselves the same privilege.

however, that in some instances where the preposition would receive the stress in a line read with five accents it would have none if read with four.

The following instances of stressed prepositions may be cited :

at, ll. 3242, 3251 ;
 by, ll. 2763, 2823 ;
 in, l. 3243 ;
 of, ll. 2717, 2723, 2779, 3910 ;
 on, ll. 3240, 4213 ;
 to, ll. 2722, 2776 ;
 up, l. 3249.

As Hawes distributes his accents, any syllable in the line may be accented, even the penultimate syllable. In the latter case the line obviously ends in a feminine rime. Examples are common. We may note *flómbre—wóndre*, ll. 148-50; *réndred—fur-réndred*, ll. 508-9; *fwétely*, l. 1529; *double—tróuble*, ll. 1653-5. See also ll. 351, 456, 458, 461, 462, 632, 634, 635, 713, 714, 863-6, 1504-5, 1529, 1653-5, 2200-3, 2403-6, 2626-7, 3851-2, 4810 ff., 4858-60, 4943 ff., 4964 ff., 4984-6, &c.

Another marked feature of his versification is that he not only freely shifts his accents to any syllable that suits his convenience, but in many cases indifferently stresses one syllable or another of the same word. Needless to say, in such cases the pronunciation differs widely from that of normal, everyday speech.

Very notable is the stressing of the suffix *-ly* and of other final syllables of native words, especially when riming with borrowed words: *nouelrý—goodlý*, ll. 1058-60; *companýe—boyfrouflý*, ll. 1201-2; *tretablý—moderatlý*, ll. 1210-11; *pryvelý—specyfý*, ll. 1254-6; *frowardlý—ladý*, ll. 1303-5.

Cf. also. ll. 1035, 1036, 1046, 4914-16, 5090 ff., 5111 ff., 5138 f., 5215-17, 5347 ff., 5510 ff., 5556 f., 5677-9, 5687-8, 6790 ff., &c. He accents the terminal *-nes*, ll. 1052-4; *-ynge*, ll. 1056-7; and so on.

He rimes *prevý—craftý—fortefý*, l. 5111 ff.; *túnne—lýón*, ll. 5138 f.; *lylý—craftelý*, ll. 5229 f.; *geometrý—mystý—wonderlý*, ll. 5237 ff.; *Thebés—bryghtnés—goodlynés*, ll. 5251 ff.; *ús—Venús*, ll. 5274 f.; *chappell—déle*, ll. 5318 f.; *worthý—memorý*, ll. 5542 f.;

victory—openly—ryally, ll. 5580 ff.; thynge—lyuynge—elchuynge, ll. 5769 ff.; glorye—victory—body, ll. 5790 ff.

When once account is taken of the system of accentuation and pronunciation in *The Pastime* the rimes are found to be, for the most part, excellent, though some are far from satisfactory. At times the poet rimes identical terminations: procedeth—ensueth—renueth, ll. 786–9; pleasaunce—variaunce, ll. 3849–50; affuraunce—varyaunce, ll. 4063–5; wonderly—dyrectly, ll. 757–9; quykely—properly, ll. 1961–3; highnes—rudenes, ll. 22–4; goodlynes—sicknes, ll. 4070–2.

Not infrequently he rimes -y and -ly: clergy—meruayloufly, ll. 3570 f.; study—merely, ll. 3682 f.; aredy—fodaynly, ll. 3686 f., lyghtly—secretary, ll. 3760 f.

In ll. 1986–8 we find *sothel—well—Pucell*, a series which breaks the verse scheme *ababbcc* by making *ababccc*. In ll. 4634–40 we have *incontynent—were—conuenient—fere—spere—chere—dere*, that is, *ababbbb*. Various other examples might be cited of rimes that are merely passable, but all-in-all the rimes throughout *The Pastime* compare favourably with those of most sixteenth-century poems.

After the preceding analysis of the versification of *The Pastime* it appears unnecessary to present in detail the frequent variations that Hawes introduces into his lines of every type. The chief caution to be observed is that the reader should not be too insistent in forcing a particular verse type upon any line, but should rather adopt the type of four, five, or six stresses as ease of utterance may dictate.

Examples of the three chief types may be found at every turn:

Four stresses.

‘Alás! what páyne and mórtall wó’. l. 4000.

‘Óuer my gráue in cáme dame fáme’.¹ l. 5496.

‘To lýue in honoúre withóute ony fháme’. l. 5499.

When the half-lines have but two stresses the movement is greatly quickened, as strikingly appears in the following couplet:

‘Whán the wheles wént the hórfe dyde sólowe,
To trótte and gálop both éuen and mórowe’. ll. 3014–15.

¹ Note the jingle of the *a*'s.

Of the following lines, the first two scan almost equally well with five stresses as with four, and the second two offer a choice between four stresses and six.

'In eternall helthe / fo the foule to domyne'. l. 1573.

'For wo is comen / with me to endure'. l. 1627.

'With la bell pucell / that was fayre and gaye'. l. 1585.

'Of goodly knyghtes armed¹ clere and bryght'. l. 3335.

Five stresses.

'And át the láft / whan Phébus ín the wéft'. l. 120.

'Befýde the ýmage / í adówne me fétte'. l. 141.

'The héed muft rúle / it cán not bé denýed'. l. 147.

'With tóngues of fýre / as brýght as óny stérre'. l. 157.

Six stresses.

The lines of eleven or twelve syllables offer considerable choice in the number and distribution of the stresses. In most cases there is little doubt that six stresses make the line move most easily, though if some syllables are lightly touched fewer stresses will suffice.

'The noble phylozophres / with theyr hole delyght'. l. 541.

'And all this dame gramer / tolde me euey dele'. l. 575.

'But fo fayre as she / I neuer fawe no mo'. l. 1498.

'The óutwarde cóntenaúnce / í made gládde and lýght'. l. 1603.

'In mý matérnall tóngue oppréft with ígnoraúnce'. l. 2907.

'Of dame astronomy I dyde take my lycence'. l. 2913.

'I behelde the rocke of merueylous altytude'. l. 2956.

'And with many a masse full ryght solempnely'. l. 5415.

'Wynne la bell pucell the moost fayre lady'. l. 5510.

VII

LITERARY TRAITS

Some characteristic features of *The Pastime* have already been discussed in the section dealing with the Sources and need not be taken up here, but we have yet to consider the poem as a piece of literature.

¹ It is not easy to decide whether Hawes would have read 'knyghtes armed' as disyllables or as monosyllables.

In the literary history of the sixteenth century Hawes has long had a recognized place, although the estimates of his chief work, *The Pastime of Pleasure*, have been notably contradictory. He has indeed not lacked occasional warm admirers like Thomas Gray and Mrs. Browning and Churton Collins, but for more than three hundred years he has not been a popular poet.¹ No more convincing proof is needed than the fact that no edition of *The Pastime* appeared between 1555 and 1831, the date of Southey's reprint of the edition of 1554, and none after 1845, when Thomas Wright's reprint of Tottell's edition of 1555 was published by the Percy Society. But the publication of four black-letter editions in the sixteenth century suggests that *The Pastime* was once highly esteemed; and we have the testimony of Anthony à Wood² that in the time of Henry VII and Henry VIII it 'was taken into the hands of all ingenious men'.

A just appraisal of *The Pastime* in our own day is peculiarly difficult, since our modern ideals of life and literature are so different from those of the early, and even the later, sixteenth century; for not until a generation after the time of Hawes was England swept into the full current of the Renaissance,³ and the difference between the Elizabethan time and our own is startling. In our study of the sources we have found that allegorical compositions with their troops of vague and lifeless characters largely dominated the time when Hawes wrote; and we need hardly remark that however eager sixteenth-century readers may have been for the allegorical feast spread in *The Pastime*, later generations have manifested no great appetite for such entertainment.

¹ Sir Walter Scott, devoted admirer as he was of the Middle Ages, characterized Hawes as 'a bad imitator of Lydgate, ten times more tedious than his original'.—Quoted by Schick, *Temple of Glas*, p. clvi.

² *Athenae Oxonienses*, ed. Bliss, i. 9. Warton calls attention to a contemporary of Hawes, Thomas Feylde, who, in a *Dialogue between a Lover and a Jay* (c. 1518), alludes to 'yonge Stephen Hawes' and says:

'To rede his workes is myne affeccyon,
Which he compyled of La Bell Pucell'.

Warton himself highly commends Hawes as surpassing his 'immediate predecessors and contemporaries in harmonious versification and clear expression'. *History of English Poetry* (ed. Hazlitt), III, 169.

³ Voigt, *Die Wiederbelebung des classischen Alterthums*, p. 263, and J. A. Symonds in *Encyclopaedia Britannica*, 11th ed., XXIII, 92.

When *The Pastime* was first published, some two and a half centuries had already passed since the appearance of the first part of the *Roman de la Rose*, and much that was fresh and appealing in the middle of the thirteenth century had, by continual repetition, become conventional and commonplace. Saturated as Hawes was in the work of his adored master Lydgate—to say nothing of earlier allegorical poetry—he could perhaps hardly be expected to escape following the fashion. But it cannot be denied that allegory protracted through nearly six thousand lines, as it is in *The Pastime*, puts a severe strain upon the average modern reader, and certainly does not irresistibly draw him on. Even the *Faerie Queene*, exquisitely beautiful as it is, has long been more praised than read, and that, too, although in Spenser's great poem the allegory can be in a measure forgotten.

Not so in *The Pastime*. The poet is never weary of forcing his 'cloudy figures' upon the reader's attention. But the crowning defect of most allegories, and certainly of *The Pastime*, is that the pale, bloodless figures encountered at every turn lack human interest. No one can view with affection beings who are only personifications or types, and such are the chief characters of the poem.¹

In attempting to write a romance of adventure and to clothe it in the garb of allegory Hawes disregarded the fact that by the end of the fifteenth century the old machinery of romance was practically worn out, and that his chief work when finished was already in some sense a survival. For although Malory's *Morte d'Arthur* continued to be the most popular book after the Bible throughout most of the sixteenth century, and the lower classes

¹ Apart from *Graunde Amoure* and *La Bell Pucell*—if we may venture to include them—Cupid, Venus, Godfrey Gobelyve, and a few others that play little or no part in the poem, the catalogue of names is a list of abstractions.

Moreover, the feminine element is especially prominent. Except for the hero himself, King Melyzyus, Mars, the rather obtrusive Counsel, along with Truth, Attendance, Age, and a few others, there is no male character of marked importance except the disreputable Godfrey Gobelyve and the hideous giants. On the other hand, we find the heroine *La Bell Pucell*, Fame, the seven dames who preside over the Seven Liberal Arts, besides Fortune, Venus, Pallas, Courtesy, Disdain, Sapience, Correction, Perseverance, Peace, Comfort, Patience, Mercy, Justice, Grace, Memory, Countenance, Charity, Contrition, &c.

still cherished the memory of Guy of Warwick and Bevis of Hampton, the growing strength of the Puritan temper, the bitterness of religious controversy, and the contempt of the classicists for the Middle Ages tended to brush aside everything which, like *The Pastime*, so uncompromisingly represented the spirit of an age that no longer made a living appeal.¹ In still greater measure the prevailing spirit of the seventeenth century and most of the eighteenth was far removed from that of *The Pastime*, for the poem is so saturated with the old science, the old scholastic philosophy, and the old conceptions of religion,¹ of society, of life, that it is a veritable epitome of the Middle Ages. And this medievalism is the more striking since *The Pastime* was written at a time when already for some two generations or more Italy had been in an intellectual ferment and actively discussing problems that in comparison make the sketchy outline of the Seven Arts in *The Pastime* appear strangely jejune and antiquated, and when at Rome, Florence, Bologna, and other intellectual centres, the leaders in art, architecture, and literature had turned away from the Middle Ages as a time of semi-barbarism. Even Ariosto, though he makes free use of medieval romantic machinery, treats it very lightly, and easily makes the exploits of his heroes an excuse for a jest.

In developing his theme Hawes is inspired with a high and serious purpose. He is not content to be merely entertaining; he wishes to teach,² and in his zeal for teaching he loses sight of the fact that certain topics are by their very nature unsuited to poetical treatment. Not even the most ardent admirer of Hawes can find a trace of poetry in such lines as the following:

‘ And dyspofycyon / the trewe seconde parte
Of rethoryke / doothe euermore dyrecte
The maters founde / of this noble arte
Gyuyng them place / after the aspecte
And oftyme / it hathe the inspecte
As frome a fayre parfyte narracyon
Or elles by a stedfaste argumentacyon

¹ It is notable that the last of the old editions was published in the reign of Queen Mary the Catholic.

² What he thinks of poets expert in their art who invent no pleasant fables conveying a useful lesson, but spend their time in vain ballads, we may see in ll. 1387 ff. In his opinion they are wasting their efforts.

The whiche was constytute / by begynnyng
As on the reafon / and yf apparaunce
Of the caufe / than by outwarde femynge
Be harde and dyffyculte / in the vtteraunce
So as the mynde / haue no perceyuerance
Nor of the begynnyng / can haue audyence
Than muft narracyon / begynne the fentence'. ll. 834-47.

His English, regarded as a vehicle of literary expression, may be taken as fairly representative of the language of his time,¹ when usage had not yet been authoritatively determined and much was left to personal preference. But Hawes seems to have no desire to be an innovator. He is evidently much concerned to do the proper thing if he can learn what it is. His chapters on Rhetoric, the most elaborate of all in his exposition of the Seven Arts, clearly indicate the importance that he assigns to correct and well-balanced speech. In discussing choice of diction he somewhat awkwardly presents his thought as follows :

'So that elocucion / doth ryght well claryfy
The dulcet fpeche / frome the langage rude
Tellynge the tale / in termes eloquent
The barbary tongue / it doth ferre exclude
Electyng wordes / whiche are expedyent
In latyn / or in englyfhe / after the entent
Encenfynge out / the aromatyke fume
Our langage rude / to exyle and confume'. ll. 917-24.

Unfortunately, he so keenly feels the defects of his native English that whenever he assumes the mantle of the teacher he smothers his thought under heavy latinized diction. A fairly representative passage is the following :

'For though a man / of his propre mynde
Be inuentyf / and he do not apply
His fantafye / vnto the befye kynde
Of his connyng / it maye not ratyfye
For fantafye / muft nedes exemplyfy
His newe inuencyon / and caufe hym to entende
With hole defyre / to brynge it to an ende

¹ Of strongly marked dialectal speech there is only one instance, where in ll. 3510-13 the poet makes Godfrey Gobelyve bring out a few words in the Kentish dialect, obviously for humorous effect.

And fourt[h]ely / by good estymacyon
 He must nombre all the hole cyrcumstaunce
 Of this mater / with breuyacyon
 That he walke not / by longe contynuaunce
 The perambulat waye / full of all varyaunce
 By estymacyon / is made annuncyate
 Whether the mater be longe or breuyate'.¹ ll. 729-42.

The very nature of didactic poetry puts a severe handicap upon the poet. Hawes not only labours under it but makes his readers labour too. He had a genuine poetic nature which could and often did express itself simply and exquisitely. But along with this he had the conventional university education, with its ponderous latinized vocabulary, and as soon as he began to reflect and choose his words with deliberation he was too likely to smother his thoughts, to say nothing of his poetry, under a blanket of pedantic verbiage.²

To be both entertaining and instructive is given to but few. And Hawes attempts to combine a romantic love-story with a course of scholastic training. This compels him to follow a thorny path, for he soon faces a serious dilemma. If he

¹ In the passage quoted above, ll. 917-24, the borrowed words are 40 per cent. of the whole. In the next citation, ll. 729-42, the proportion is slightly less than 27 per cent.

The proportion of native words to foreign varies considerably according to the nature of the topic, as may be seen by examining the following passages:

- ll. 582-609, 200 words, 54 borrowed.
- ll. 701-16, 100 words, 27 borrowed.
- ll. 904-18, 100 words, 29 borrowed.
- ll. 1184-99, 100 words, 28 borrowed.
- ll. 1548-64, 100 words, 32 borrowed.
- ll. 2458-573, 100 words, 23 borrowed.
- ll. 2731-46, 100 words, 28 borrowed.
- ll. 2746-60, 100 words, 16 borrowed.
- ll. 2760-74, 100 words, 23 borrowed.
- ll. 2878-92, 100 words, 28 borrowed.
- ll. 5264-71, 51 words, 17 borrowed.
- ll. 5342-7, 48 words, 12 borrowed.

² The diction of *The Pastime* is often flatly prosaic, abounding in such words as *expedient*, *distribution*, *similitude*, *reasonable*, *profitable*, *determine*, *engender*, *surrender*, *intelligible*, *impossible*, *ministration*, *retentive*, *recapitulation*, *moralization*, *signification*, *demonstration*, *transmutable*, and hundreds more of the same sort.

allows himself to develop the didactic portion of the poem so as to make a useful treatise, he may reduce the love-story to a mere appendix to his treatise; if the story is the main thing, the utility of an elaborate work of erudition is not too obvious. Hawes manfully tries to be just both to the demands of the story and to his supposed duty as a teacher. He calls his poem *The Pastime of Pleasure*, but he is really bent upon something beyond mere pleasure, and in many passages offers little more than a sermon¹ or something like a dull lecture,² with the result that at times one loses sight of the lover altogether. The poet is evidently somewhat overcome by his plan, and, having determined to give his hero a course in the Seven Arts, he feels compelled to carry the instruction through more than a thousand lines, many of them strangely incongruous with the temper of an impassioned lover. And, what is worse, there is nothing to indicate that the scholastic training which Graunde Amoure receives materially furthers his wooing of La Bell Pucell. Moreover, the very fact that as a rule the poet merely outlines the course of study makes many passages about as poetical as a college catalogue. In some way he might, it should seem, have indicated that his hero had received the normal university training without, for example, incorporating into his poem a futile treatise on rhetoric far too detailed for a romance and far too brief and vague for a text-book. The poet himself appears to have realized the impossibility of converting the technique of syllogistic reasoning into poetry, and he wisely compacts his utterances into a few lines. As for the disquisition on the Direct Operations of Nature, or on the Five Internal Wits, or on the High Influences of the Supernal Bodies, they add nothing poetical to *The Pastime* and they would afford relief if omitted.

Not merely the selection of his material but the development of his narrative appears to have given the poet some difficulty. Already in the nineteenth chapter La Bell Pucell has yielded and promised her love to Graunde Amoure. But in order to protract the poem the hero must not only finish his course in the Seven Arts and be made a knight, but also enlist the aid of Venus in winning the lady already won, and fight a giant with three heads,

¹ See ll. 5747 ff.

² See ll. 2780-905.

then a giant with seven heads, and a monster made of seven metals.¹ These useless combats, we need hardly remark, awaken no apprehension in the reader, for he realizes that the victory of the hero is inevitable.

It is indeed obvious that Hawes finds great difficulty in moulding large masses of material and fitting them with due subordination into his general scheme. Skill in narration requires that the reader's curiosity shall be continually stimulated and not too suddenly satisfied. But in *The Pastime* interest is dulled almost at the outset by the presentation of a detailed outline of what is to be expected later on.² More than once also in subsequent passages the poet indicates what is soon to happen, so that the reader is repeatedly confronted with a twice-told tale. Furthermore, in many passages the incidents do not appear as an inevitable sequence of what precedes them but rather as arbitrary inventions, with the result that not infrequently the poem lacks spontaneity and progress and impresses many readers as being at least a third too long. But even they may well consider to what length *The Pastime* would have extended if it had been the work of the indefatigable Lydgate.

Notwithstanding its obvious shortcomings, the romantic part of the poem is not without interest. The plot, indeed, is not notably

¹ Throughout all his work Hawes shows little or no trace of humour, unless the broad vulgarity of Godfrey Gobelyve be counted as such. His theme in *The Pastime* obviously does not require humorous treatment, but had his sense of the ludicrous been more keen he would doubtless have curtailed or eliminated more than one passage that is unintentionally amusing. His many-headed giants inspire no terror. We only wonder how they can collect their thoughts out of so many heads! Giants are notoriously stupid, but when the streamer on the head of Perjury proclaims his own iniquity in twenty lines (ll. 4348-67), absurdity can hardly go further. But, for comparison, note the inscriptions on the other two heads and those on the seven-headed giant, ll. 4746 ff. Throughout much of *The Pastime* the author identifies himself with the hero, Graunde Amoure. But in giving an account of his own death and burial, together with the epitaph placed upon his grave, and the laudation by Fame promising that his renown should reign eternally, he clearly shows that his sense of humour is at least dormant. (Cf. ll. 5411-522.)

² When Graunde Amoure goes to the Tower of Doctrine, ll. 358 ff., he finds the walls hung with cloth of arras depicting, ll. 414-76, the whole course of the story up to his marriage with La Bell Pucell. But, as more than one critic has pointed out, the pictured prophecy is not fulfilled in every detail.

original—though doubtless every true lover regards his own romance as something new and wonderful. But Graunde Amoure is not unworthy of the lady whose love he seeks, and she is not lacking in charm. Some of the wooing, it may be admitted, is of the strictly conventional type, but more than once there is a burst of genuine passion which atones for much that is artificial.

In the treatment of his theme Hawes almost inevitably adopted a literary fashion that began long before his time and persisted some three centuries or more after his work ended—the fashion of making free use in poetry of the names of the gods of Greece and Rome and of classical names for winds, seasons, and so on.¹ Like Chaucer, he calls the west wind Zepherus, the sun Phebus, the moon Diana, the dawn Aurora. He brings in Cupid, Ercules, Esperus, Flora, Jason, Pegasus. All these, by the way, are found in Lydgate's short poem, *The Complaint of the Black Knight*—681 lines—and Hawes has many more in reserve.

But we need not dwell longer upon features of the poem that must be sufficiently obvious. Hawes may be at times merely a dull versifier, but he has nevertheless the soul of a true poet.

In the course of the story he finds frequent occasion for introducing descriptions which to most readers are probably the most attractive portions of *The Pastime*.² He takes obvious delight in various aspects of nature and describes them with zest. None of his descriptions touch the highest levels, for Hawes lacks the magic gift of Shakespeare or Milton or Wordsworth, but in them he reveals a nature keenly sensitive to the beauty of the morning, to the delights of a medieval garden, and to the splendour of a medieval castle.

A few passages will illustrate his method. Identifying himself with his hero awaking out of slumber, he says,—

¹ However conventional Hawes may be in using classical names, his lines are notably free from the verse tags and worn-out phrases that infest the verse romances and even the work of Chaucer. A few examples occur as follows, ll. 269, 2906, 3546, 3653, 3739, 3769, 4120.

² It is interesting to compare the descriptions in *The Pastime* with the precepts of the medieval rhetoricians for making descriptions. See E. Faval, *Recherches sur les Sources latines des Contes et Romans courtois au Moyen Âge*, pp. 75-84.

'I loked aboute / the nyght was well nere pafte
And fayre golden Phebus / in the morowe graye
With cloude[s] reed began / to breke the daye'. ll. 152-4.

On another morning,—

'Auroras beames
Gan for to sprede / aboute the fyrmament
And y^e clere fonne / with his golden freames
Began for to ryfe / fayre in the oryent

And the lytell byrdes / makynge melodye
Dyde me awake / with theyr fwete armonye'. ll. 337-43.

And yet again,—

'Thus all in comunynge¹ / we the nyght dyde paffe
Tyll in the ayre / with cloudes fayre and rede
Ryfyng was Phebus / fhynynge in the glaffe
In the chambre / his golden rayes were sprede
And dyane declynynge² / pale as ony lede
Whan the lytell byrdes / fwetely dyde synge
With tunes mufycall / in the fayre mornynge'. ll. 1954-60

Hawes evidently admired these lines and considerably later in *The Pastime* he repeats a part of the stanza:

'Ryght in the morowe whan Aurora clere
Her radyaunt beames began for to sprede
And splendent Phebus in his golden spere
The cryftall ayre dyde make fayre and rede
Derke Dyane declynynge pale as ony lede
Whan the lytell byrdes fwetely dyde synge
Laudes to theyr maker erly in the mornynge'.

ll. 4494-500.³

Hawes would doubtless have been ill at ease amid wild and rugged scenery such as stirred Wordsworth and Coleridge to enthusiasm, but he could fully appreciate the elaborate medieval garden with its flowers, its arbour, its trees trimmed in the form of dragons and peacocks, and its marvellous fountain,—

¹ *Text* comynynge.

² *Text* derlynynge; *in 1509* declynynge.

³ As illustrating how readily Hawes passes from poetry to prose we note that five lines later the poet compliments his three hostesses as follows:

'And the thre ladyes my chere to amende
A good brekefast dyde for me ordayne'. l. 4505 f.

'Of golde and afure / made all certayne

- In wonderfull / and curyous fymyltude
There fode a dragon / of fyne golde fo pure
Vpon his tayle / of myghty fortitude
Wrethed and fkaled all with afure
Hauynge thre hedes / dyuers in fygure
Whiche in a bath / of the fyluer grette
Spouted the water / that was fo dulcette'.¹ ll. 2023-30.

Following the lead of the medieval romancers, who quite outdo themselves in painting the splendour of castles and palaces, Hawes revels in the beauty of the gorgeous apartments that he depicts. In the temple of Music,

'to a chambre / full folacyous
Dame mufyke wente / with la bell pucell
All of Iaſper / with ſtones precyous
The roſe was wrought / curyously and well
The wyndowes glaſed / meruaylouſly to tell
With clothe of tyſſue / in the rycheſt maner
The walles were hanged / hye and cyrculer
There fate dame mufyke / with all her mynſtralfy'.

ll. 1520-7.

Less happy is his description of the Tower of Doctrine, though he succeeds admirably in giving a vivid impression of its magnificence:

'And after this / ferder forthe me brought
Dame countenaunce / in to a goodly hall
Of Iaſper ſtones / it was wonderly wrought
The wyndowes clere / depured all of cryſtall
And in the roſe / on hye ouer all
Of golde was made / a ryght crafty vyne
In ftede of grapes / the rubyes there dyde ſhyne

The flore was paued / with berall claryfyed
With pyllours made / of ſtones precyous
Lyke a place of pleaſure / fo gayly gloryfyed
It myght be called / a palays glorious
Somoche delectable / and folacyous

¹ The entire description fills ll. 2008-30. Cf. the description of a 'medowe grene', where was a pavilion:

'Of grene farcenet bordred with golde', ll. 2668 ff., &c.

The hall was hanged / hye and cyrculer
 With clothe of aras / in the rycheft maner
 That treted well / of a full noble story'. ll. 400-14.

When Graunde Amoure arrives at the palace of King Melyzyus,
 where he is to be knighted, he is met by Minerva and conducted

'Into an hall of meruaylous facyon
 Ryght strongly fortyfyed of olde foundacyon
 The pyllours of yuory garnysshed with golde
 With perles fette and broudred many a folde

The flore was paued with stones precyous
 And the rofe was braunched curyously
 Of the beten golde both gay and glorious
 Knotted with pomaunders ryght swetely
 Encencynge out the yll odours myfly
 And on the walles ryght well dyde appere
 The fege of Thebes depaynted fayre and clere'.

ll. 3231-41.

From the hall he is taken up a stairway and entrusted to Truth,
 the guardian of the door of the king's chamber,—

'And than the good knyght trouthe incontynent
 In to the chambre so pure / foone me lede
 Where fate the kynges so moche benyuolent
 In purple clothed fet full of rubyes rede
 And all the flore on whiche we dyde trede
 Was cryftall clere and the rofe at nyght
 With carbuncles¹ dyde gyue a meruaylous lyght

The walles were hanged with clothe of tyssue
 Broudred with perles and rubyes rubyconde
 Myxte with emeraudes so full of vertue
 And bordred aboue² with many a dyamonde
 An heuy herte it wolde make Iocunde
 For to beholde the meruaylous ryches
 The lordeshyp / welthe / and the grete worthynes'.³

ll. 3291-304.

Lastly, we note the stanza with the famous couplet at the end,
 doubtless the most frequently quoted lines in the entire poem :

¹ *Text* 1517, tarbuncles ; 1509, 1554, 1555, carbuncles.

² about *in* 1554.

³ With this description may be compared that of the marvellous castle of La Bell Pucell, ll. 5193-256, which is too elaborate to quote.

'O mortall folke / you may beholde and se
 How I lye here / fomtyme a myghty knyght
 The ende of Ioye / and all prosperyte
 Is dethe at laft / through his courfe and myght
 After the day there cometh the derke nyght
 For though the day be neuer so longe
 At laft the belles ryngeth to euenfonge'.¹ ll. 5474-80.

By various writers much has been made of *The Pastime of Pleasure* as a forerunner of Spenser's *Faerie Queene*. Elizabeth Barrett Browning is especially enthusiastic, though not at all critical, and considers *The Pastime*, along with *Piers Plowman*, the *Hous of Fame*, and the *Temple of Glas*, as 'one of the four columnar marbles, the four allegorical poems on whose foundation is exalted into light the great allegorical poem of the world, Spenser's *Faerie Queene*'.² Since her day industrious students have assembled various passages showing points of resemblance which clearly indicate that both Hawes and Spenser worked to some extent with similar material and in the same cycle of ideas.³

If, now, it could be proved that Hawes was the only writer who

¹ The adage in the final couplet, as has been pointed out by other investigators, is very like one found in John Hayward's *Proverbs*, 1546, ed. J. Sharman p. 141:

'Yet is he sure, be the day neuer so long
 Evermore at laft they ring to euenfong'.

² *Greek Christian Poets and English Poets*, p. 123.

³ See the parallels in the chapter on Hawes in the *Cambridge History of English Literature*, ii. 265-7.

In Zander's dissertation on *Stephen Hawes' Passetyme of Pleasure verglichen mit Edmund Spenser's Faerie Queene*, 1905, pages 47-92 are taken up with a comparison of passages in *The Pastime* and *The Faerie Queene* intended to show that Spenser borrowed more or less directly from Hawes. The author appears to be unaware that practically all his parallels can be found in medieval romances without resorting to *The Pastime of Pleasure*. For a striking example of his 'proofs' see p. 40, bottom. A temperate statement of the supposed relationship of *The Pastime* to *The Faerie Queene* is made by J. Churton Collins in Ward's *English Poets*, i. 177: '*The Pastime of Pleasure* was the precursor of *The Faerie Queene*. The two poems are similar in allegorical purpose, similar in the development of their allegory. Some of the incidents, though not identical, are of the same character, and, if it would be going too far to say that Spenser was a disciple of Hawes, it would not be going too far to say that Spenser had been a careful student of *The Pastime of Pleasure*, had been indebted to it for many a useful hint, many a

had treated the themes common to *The Pastime* and the *Faerie Queene*, the indebtedness of Spenser to his sixteenth-century predecessor might be readily granted. But for practically every situation cited as evidence of the indebtedness of the *Faerie Queene* to *The Pastime* we are able to point out earlier possible antecedents, and in view of Spenser's vast range of reading there is no reason to suppose that sources open to Hawes were not equally open to him. We may safely assume that Spenser was acquainted with *The Pastime*, as with other notable English poems before his day, and there is little objection to the supposition that from it he may have got some hints for his ampler work.

But to single out items that almost inevitably recur in any treatment of similar themes as evidence of direct indebtedness appears far beside the mark. Situations and forms of expression that were common literary property in the medieval period are an ever-present pitfall against which the student of literary origins must be on his guard. That Hawes used various literary motives which to some extent appear also in the great work of Spenser, more than five times as long as *The Pastime*, is not at all surprising, for both poets had gleaned in the field of medieval romance. Further than this we can hardly go with safety.

From what has been already adduced it is obvious that with our modern outlook we are not prepared to give unqualified praise to *The Pastime*. Ours is a bustling age; and *The Pastime* was not written for readers in a hurry. But those who have the time and the patience to follow the hero through his course of training in the Seven Arts and his long wooing of La Bell Pucell will find numerous passages that suggest what exquisite work the poet might do were he not ensnared in the meshes of allegory and medieval conventionality. In these passages the verse is delightfully fresh and charming. It breathes the air of the sweet English landscape in the spring when fields are green and birds are

slight preliminary sketch, many a pleasing effect of rhythm and cadence. We have dealt with some minuteness on Hawes because of the injustice which all his critics have so inexplicably done him.'

With this may be compared the opposite view, by Professor J. H. Manly, in the *Encyclopædia Britannica*, 13th ed., IX, 612, with which on the whole I feel obliged to agree.

bursting into song. Many of the situations in *The Pastime* are indeed well-worn features of medieval romance, but along with the banalities and extravagances there is a strong personal feeling struggling for utterance—the sort of emotion that does not find full expression until the coming of Sidney and Marlowe and Spenser and Shakespeare.

No competent critic would now venture to rank *The Pastime* along with the great works of the Elizabethan age. But to the contemporaries of Hawes who had traversed the barren wastes of fifteenth-century literature it may well be that *The Pastime of Pleasure* seemed like the dawn of a new day. Modern readers inevitably view it with less enthusiasm, but if they judge it fairly they must recognize it as a notable outgrowth of types of composition that had long dominated the nations of Europe and as an historic landmark in the evolution of English literature.

VIII

NOTES ON THE WOODCUTS

PAGE 1. This cut appears only in the edition of 1517, and reappears at the beginning of Chapter IV (p. 19).¹

PAGE 4. The title-page, the table of contents, and ll. 1-518 are missing in the only surviving copy of the edition of 1509.

PAGE 7. The woodcut of this page is reproduced in the edition of 1555.

PAGE 19. The woodcut in 1555 represents an armed knight behind whom is his squire, standing beside a war-horse and holding a lance. The knight bends his knees before three ladies standing in front of a towered castle. Cf. p. 196 of the present edition.

PAGE 25. The woodcut of this page is the same in the editions of 1509 and 1555.

PAGE 30. This woodcut is the same in the editions of 1509 and 1555. In 1509 the lower left-hand corner has been torn off.

PAGE 33. The woodcut is reproduced from the edition of 1509 and reappears in the edition of 1555.

PAGE 77. The woodcut on this page appears in the edition of 1509 and is reproduced in the edition of 1555. In 1511 it was used also as the frontispiece of Hawes's *Comforte of Louers*.

PAGE 93. The woodcut on this page is the same as that in the edition of 1509, and it is reproduced in the edition of 1555.

PAGE 98. The woodcut reproduces the cut in the edition of 1509, and it reappears in the edition of 1555. See also note.

PAGE 103. The woodcut is taken from the edition of 1509, and it reappears in the edition of 1555.

PAGE 106. In 1509 ll. 2740-1 are also printed under the woodcut, which is the same there as well as in the edition of 1555; but the borders at the top and bottom are much simpler in 1509, and there is no ornamental border at the left of the cut.

PAGE 113. In 1509 ll. 2914-57, with the woodcut, p. 114, are missing.

PAGE 114. The woodcut is reproduced in the edition of 1555.

PAGE 119. In 1509 ll. 3074-172, with the woodcut, are missing. The woodcut, without the ornamental borders, is reproduced in 1555.

PAGE 143. The woodcut reproduces that in 1509, but with the ornamented border added above. The woodcut in 1555 is entirely different: at the left

¹ The frontispiece and the cuts on pages 98 and 103 are copied, with slight modifications, from an early edition of G. Reisch's *Margarita Philosophica*. See the discussion under *Sources* in the Introduction, pp. lxx-lxviii, and the note to l. 3780 f.

stands a woman with head turned aside and the left hand pointing to the ground. At the right is a man limping along with two sticks towards her. He asks, 'Fayre mayde wyl ye haue me.' She replies, 'Nay fyr ye be to yll fauoured.'

PAGE 155. The woodcut, with the ornamental border at the top, is the same as in 1509, and it is unchanged in 1555.

PAGE 161. The woodcut is the same as in 1509, border and all. Very different is the cut in 1555. There a knight, bearing a shield, brandishes his sword as he faces a fantastic monster with two fat legs and feet with three claws. From the body of the beast rise three long necks bearing heads. To the mouths of two of the heads are attached streamers for mottoes, though the streamers bear no words.

PAGE 177. Both 1554 and 1555 lack this woodcut, which is in 1509, and before l. 4717 insert 'Capit. xxxv.', which is not indicated in 1517. Owing to the omission of the woodcut the pages in 1517 and 1555 do not again exactly correspond until l. 4921, at the beginning of Chapter XXXVI.

PAGE 185. The woodcut is repeated from the edition of 1509. In 1555 the woodcut is the same as in 1517, but the border lines are more broken.

PAGE 189. The woodcut is the same in 1509, 1517, 1555, but in 1509 there is no ornamental border at the top.

PAGE 192. The woodcut is the same in 1509 and 1555, but without the ornamental border at the top.

PAGE 196. This woodcut, without the ornamental border, appears at this point in 1509 and 1555, and is also used in 1555 at the beginning of Chapter IV, where in 1517 the cut is entirely different. Cf. p. 19.

PAGE 201. The woodcut appears in 1509 and 1555, but the ornamental border at the sides and bottom are lacking.

PAGE 203. The main features of the woodcut are the same in 1509, 1517, and 1555, but only 1517 has the ornamental border. In all three texts the bearded figure is the same. In 1509 the other figure has the head inclined to the left of the reader instead of to the right. The building in 1555 is about three-quarters of an inch higher than in 1517, and presents considerable minor differences.

PAGE 205. The woodcut is copied from the edition of 1509. The figure of the knight is the same as that on p. 203. In 1555 the figure of death is a grinning skeleton holding in his right hand a sceptre or a mace, and in his left the handle of a mattock, the head of which rests on the ground between his legs. The knight in 1555 stands at the left of the cut, and the skeleton at the right, and on either side of the cut is an elaborate border of leaves and flowers.

PAGE 209. In 1509 is the same woodcut, but without the ornamental border. In 1555 the cut is the same, but there is no ornamental border at the bottom, and the border at the top is very different, representing strawberries, a bird, a carnation pink, another bird, and another pink.

PAGE 210. The woodcut is the same as that in 1509 except for the ornamental border at the right, which in place of the elliptical rosettes has, in 1509, a succession of elongated links making a sort of chain. The woodcut of 1517 is replaced in 1555 by one representing a knight in full armour on horseback

and bearing in his right hand and on his shoulder a tilting lance with a pennant near the point.

PAGE 215. The same woodcut appears in 1509 and 1555, but without the ornamental border at the left.

PAGE 221. The woodcut in 1509 is the same as in 1517, but it has no ornamental border at the top, and has the elliptical ornaments at the left of the woodcut turned vertically. The border at the right (1509) is like that at the right of the cut on p. 201 of the 1517 text. There is no cut in 1555, and hence ll. 5747-75 are printed on the same page (d. iii.).

PAGE 224. The ornamental tailpiece in 1509 represents the centaur and the hound as *standing* at the left and the right, with the initials WC printed between them. Below is printed: Wynkyn d' Worde'. An exact reproduction of this device of Wynkyn de Worde in 1509 is in Ronald B. McKerrow's *Printers' and Publishers' Devices in England and Scotland* (Bibliographical Society), London, 1913, Plate 30 c. That of 1517 is reproduced in Plate 23 c.

In Crump and Jacob's *Legacy of the Middle Ages* (Oxford, 1926) is a reproduction (facing p. 272) of the woodcut of the 'Tower of the Seven Arts' found on the third leaf of the *Margarita Philosophica* (1503) and described *ante*, pp. lxvi-lxviii.

There begynneth the passe ty-
me of pleasure.



H ow graunde amoure walked in a medowe and met with fame enuyronned with tongues of fyre. ca.	i.	6
O f the swete reporte of fame of the fayre lady la bell pucell in the toure of musyke. ca.	ii.	14
H ow fame departed frome Graunde amoure and leste with hym Gouvernaunce and grace / and howe he went to the toure of doctryne. ca.	iii.	17
H ow he was let in by countenaunce the portereſſe / & of the meruaylous buyldynge of the ſame toure. Capitulo	iiii.	18
H ow ſcyence ſent hym fyrſt to gramer wher he was receyued by dame congruyte. ca.	v.	24
H ow he was receyued of logyke. ca.	vi.	28
H ow he was receyued of rethoryke / and what rethoryke is. ca.	vii.	30
O f the fyrſt parte called Inuencyon / and a commen dacyon of poetes. ca.	viii.	32
A replycacyon ¹ agaynſt ignoraunt perſones. ca.	ix.	36
O f dyſpolycyon the .ii. parte of rethoryke. ca.	x.	37
O f elocucyon the thyrde parte of rethoryke with coulourynge of ſentences. ca.	xi.	40
O f pronūcyacyon the .iiii. parte of rethoryke. ca.	xii.	50
O f memory the .v. parte of rethoryke. ca.	xiii.	52
A cōmēdacypō of Gower / chaucer / & lydgate. ca.	xiiii.	54
O f Arſymetryke. ca.	xv.	57
O f muſyke mundayne / humayne / & ² inſtrumētall.	xvi.	59
H ow graunde amour was enamoured ³ of la bell pucell in the toure of muſyke / and met with counſayle in a temple. ca.	xvii.	64
O f the dolorous and louely ⁴ dyſputacyon bytwene la bell pucell and graunde amour. ca.	xviii.	76
H ow la bell pucell graunted Graunde Amoure lo-		

¹ Of the opinion agaynſt 1555³ enamoure 1555² omitted in 1555⁴ lowly 1555

ue / and of her dyspytous departpoge ¹ . ca.	xix.	87
Of the grete sorowe that graunde amour made af ter her departyne ² / and of the wordes of counsaile. Ca- pitulo.	xx.	93
How Graunde amour wente to geometry / & what geometry is. ca.	xxi.	99
Of dame astronomy. ca.	xxii. ³	103
Of the derecte operacyons of nature. ca.	xxiii.	105
Of the tyue Intervall wyttes. ca.	xxiiii.	108
Of the hye influences of the supernall bodyes. Ca- pitulo.	xxv.	111
How graunde amour departed frome the toure of scyence / and wente to the toure of chyaltry where he was let in by fortitude. ca.	xxvi.	113
Of the meruaylos argument bytwene Mars and fortune. ca.	xxvii.	117
How mynerue ledde Graūde Amoure to kynge He- lyzpus whiche made hym knyght. ca.	xxviii.	124
How he departed frome kynge Helyzpus with his grehōundes and attendaunce his barlet and met with falte reporte / that chaunged his name to Godfraye go- bylyue. ca.	xxix.	133
How graūde amour in the temple of Venus made his supplicacyon. ca.	xxx.	144
The copy of the lettre that Venus sent to la bell pu- cell. ca.	xxxi.	149
How Godfraye goblyue was taken of correccyon & punysshed. ca.	xxxii.	154
How graunde amour dyscomfytet the gyaunt with thre heedes / & was receyued of ⁴ .iii. ladyes. ca.	xxxiii.	160
How he mette with Perceyueraunce / & reposed hyz in the manoyr place of dame comfote. ca.	xxxiiii.	169
How he baynquysshed a gyaunt / with seuen heedes Pleasure.	A. ii.	

¹ departage 1554, 1555

² departynge 1554 : departyng 1555

³ Chapter XXII is not indicated in the text (p. 103).

⁴ w 1554, 1555

Your gouernaunce / dothe euermore efchewe
The synne of flouth / enemy to vertewe

Grace stereth well / the grace of god is grete
Whiche you hathe brought / to your ryall fe
And in your ryght / it hath you surely fette 10
Aboue vs all / to haue the foueraynte
Whose worthy power / and regall dygnyte
All our rancour / and our debate and ceace
Hath to vs brought / bothe welthe reste and peace

Frome whome dyfcendeth / by the ryghtfull lyne 15
Noble pryuce Henry / to succede the crowne
That in his youthe / dothe so clerely shyne
In euery vertu / castyng the vyce adowne
He shall of fame / attayne the hye renowne
No doubte but grace / shall hym well enclose 20
Whiche by trewe ryght / sprange of the reed rose

Your noble grace / and excellent hyenes
For to accepte / I befeche ryght humbly
This lytell boke / opprest with rudenes
Without rethorycke / or colour crafty 25
Nothyng I am / experte in poetry
As the monke of Bury / floure of eloquence
Whiche was in tyme / of grete excellence

Of your predeceffour / the .v. kynge henry
Vnto whose grace / he dyde present 30
Ryght famous bokes / of parfyte memory
Of his faynyng with termes eloquent
Whose fatall fyccyons / are yet permanent
Grounded on reason / with clowdy fygures

Pleasure.

A. iii

13. and ceace] gan ceace 1554
16. pryuce 1554, 1555

14. And hath vs 1554
28. in the 1554, 1555

He cloked the trouthe / of all his scryptures 35

The lyght of trouthe / I lacke connyng to cloke
 To drawe a curtayne / I dare not to presume
 Nor hyde my mater / with a mysty smoke
 My rudenes connyng / dothe so fore cōsume
 Yet as I maye / I shall blowe out a fume 40
 To hyde my mynde / vnderneath a fable
 By conuert colour / well and probable

Befechynge your grace / to pardon myne ignoraunce
 Whiche this fayned fable / to eschewe ydlenesse
 Hane so compyled / now without doubtance 45
 For to present / to your hye worthynesse
 To folowe the trace / and all the parfytenesse
 Of my mayster Lydgate / with due exercyse
 Suche fayned tales / I do fynde and deuyse

For vnder a colour / a truthe maye aryse 50
 As was the guyse / in olde antyquyte
 Of the poetes olde / a tale to surmyse
 To cloke the trouthe / of theyr infyrmyte
 Or yet on Ioye / to haue moralyte
 I me excuse / yf by neclygence 55
 That I do offende / for lacke of scyence

How graunde Amoure walked in a medowe & met
 with fame enuyronned with tongues of fyre. ca. i.



W^Han Phebus entred was / in Gemyny
Shynyng above / in his fayre golden spere
And horned Dyane / than but one degre
Pleasure.

A. iiii.

In the Crabbe hadde entred / fayre and clere 60
 Whan that Aurora / dyde well appere
 In the depured ayre / and cruddy fyrmament
 Forthe than I walked / without impedymēt

In to a medowe / bothe gaye and glorious
 Whiche Flora depaynted with many a colour 65
 Lyke a place of pleafure / moft folacyous
 Encenfynge out / the aromatyke odoure
 Of zepherus brethe / whiche that euery floure
 Throughe his fume / dothe alwaye engendre
 So as I went / amonge the floures tendre 70

By fodayne chaunce / a fayre pathe I founde
 On whiche I loked / and ryght ofte I mufed
 And than all aboute / I behelde the grounde
 With the fayre pathe / whiche I fawe so vfed
 My chaunce or fortune / I nothyng refused 75
 But in the pathe / forthe I went a pace
 To knowe whyther / and vnto what place

It wolde me brynge / by ony fymyltude
 So forthe I wente / were it ryght or wronge
 Tyll that I fawe / of ryall pulcrynude 80
 Before my face / an ymage fayre and ftronge
 With two fayre handes / fretched out alonge
 Vnto two hye wayes / there in pertycyon
 And in the ryght hande / was this dyscrypcyon

This is the ftreightt waye / of contemplacyon 85
 Vnto the Ioyfull toure pedurable
 Who that wyll walke / vnto that mancyon
 He muft forfake / all thynges varyable
 With the vayneglory / fomoche deceyuable

86. perdurable 1554, 1555

87. 1555 omits walke

The Passetyme of Pleasure

9

And thoughe the waye / be harde and daungerous 90
The laste ende therof / shall be ryght precyous

And in the other hande / ryght fayre wryten was
This is the waye / of worldly dygnyte
Of the actyfe lyfe / who wyll in it passe
Vnto the toure / of fayre dame beaute 95
Fame shall tell hym / of the waye in certaynte
Vnto labell pucell / the fayre lady excellent
Aboue all other / in clere beaute splendent

I behelde ryght well / bothe the wayes twayne
And mufed oft / whiche was best to take 100
The one was sharpe / the other was more playne
And vnto my felfe / I began to make
A fodayne argument / for I myght not flake
Of my grete mufynge / of this ryall ymage
And of these two wayes / somoche in vlage 105

For this goodly pycture / was in altytude
Nyne fote and more / of fayre marble stone
Ryght well fauoured / and of grete fortytude
Thoughe it were made / full many yeres agone
Thus stode I mufynge / my felfe all alone 110
By ryhgt longe tyme / but at the last I went
The actyfe waye / with all my hole entent

Thus all alone / I began to trauayle
Forthe on my waye / by longe contynuaunce
But often tymes / I hadde grete meruayle 115
Of the bypathes / so full of pleasaunce
Whiche for to take / I hadde grete doubtaunce
But euermore / as nere as I myght
I toke the waye / whiche went before me ryght

96. waye of 1555 108. fortytude] altitude 1554, 1555
ryght 1555 but omitted in 1555

111. right 1554 :

And at the last / whan Phebus in the west 120
 Gan to auayle / with all his beames mery
 Whan clere Dyana / in the fayre southeft
 Gan for to ryfe / lyghtynge our emyspery
 With cloudes clere / without the stormy pery
 Me thought a fer / I hadde a vyfyon 125
 Of a pycture / of meruoylous facyon

To whiche I went / without lenger delaye
 Beholdynge well / the ryght fayre purtrayture
 Made of fyne copre / shynynge fayre and gaye
 Full well truly / accordynge to mesure 130
 And as I thought .ix. fote of stature
 Yet in the breste / with lettres fayre ande blew
 Was wryten / a sentence olde and trewe

This is the waye / and the fytuacyon
 Vnto the toure / of famous doctryne 135
 Who that wyll lerne / must be ruled by reason
 And with all his dyligence / he must enclyne
 Slouthe to eschewe / and for to determyne
 And fet his hert / to be intellygible
 To a wyllynge herte / is nought Impoffyble 140

Befyde the ymage / I adowne me fette
 After my laboure / myselfe to repose
 Tyll at the last / with a gaspyng nette
 Slouthe my heed caught / with his hole purpose
 It vayled not / the body for to dyspose 145
 Agaynst the heed / whan it is applied
 The heed must rule / it can not be denyed

Thus as I fatte / in a deedly flombre
 Of a grete horne / I herde a ryall blast
 With whiche I awoke / and hadde a grete wondre 150

From whens it came / it made me fore agast
I loked aboute / the nyght was well nere paste
And fayre golden Phebus / in the morowe graye
With cloude reed began / to breke the daye

I fawe come rydyng / in a valaye ferre 155
A goodly lady / enuyronned aboute
With tongues of fyre / as bryght as ony sterre
That fyry flambes / enfenfed alwaye out
Whiche I behelde / and was in grete doubt
Her palfraye swyfte / rennyng as the wynde 160
With two whyte grehoundes / that were not behynde

Whan that these grehoundes / had me so espyed
With faunynge chere / of grete humylte
In goodly hast / they fast vnto me hyed
I mused why / and wherefore it shoulde be 165
But I welcomed them / in euery degre
They leped ofte / and were of me ryght fayne
I suffred them / and cheryssed them agayne

Theyr colers were of golde / and of tyssue fyne
Wherin theyr names / appered by scypture 170
Of Dyamondes / that clerely do shyne
The lettres were grauen fayre and pure
To rede rheyr names / I dyde my befy cure
The one was gouernaunce / the other named grace
Than was I gladde / of all this sodayne cace 175

And than the lady / with fyry flame
Of brennyng tongues / was in my prefence
Vpon her palfraye / whiche hadde vnto name
Pegase the swyfte / so fayre in excellence
Whiche somtyme longed / with his premynence 180
To kynge Percyus / the sone of Iubyter

154. cloudes 1554, 1555 170. scripture 1554, 1555
print for theyr 176. flambe 1554, 1555

173. rheyr] mis-

On whome he rode / by the worlde so fer

To me she sayde / she meruayled moche why
 That her grehounde / shewed me that fauour
 What was my name / she axed me treuly 185
 To whome I sayde / it was la graunde Amour
 Befechynge you / to be to me socour
 To the toure of doctryne / and also me tell
 Your propre name / and where you do dwell

My name quod she / in all the worlde is knowen 190
 Yclypped Fame / in euery regyon
 For I my horne / in sondry wyse haue blowen
 After the dethe / of many a champyon
 And with my tonges / haue made aye mencyon
 Of theyr grete actes / agayne to reuyue 195
 In flammynge tonges / for to abyde on lyue

It was the custome / in olde antyquyte
 Whan the golden worlde / hadde domynacyon
 And nature hygh / in her auctoryte
 More stronger hadde / her operacyon 200
 Than she hath nowe / in her dygrefsyon
 The people than dyde / all theyr besy payne
 After theyr dethe / in fame to lyue agayne

Recorde of Satourne / the fyrste kynge of Creete
 Whiche in his youthe / throughe his dylygence 205
 Founde fyrst plowynge / of the landes swete
 And after this / by his grete sapyence
 For the comyn profyte / and beneuolence
 Of all metalles / he made deuyfyon
 One frome an other / by good proufyon 210

184. greyhoundes 1554: grayhoundes 1555 185. asked 1554 197. in] of
 1554: of an 1555 201. had 1555

And than also / as some poetes fayne
He founde shotynge / and drawenge of the bowe
Yet as of that / I am nothyng certayne
But for his connyng / of hye degre and lowe
He was well beloued / as I do well knowe 215
Throughe whose labour / and aye besy cure
His fame shall lyue / and shall ryght longe endure

In whose tyme reigned / also in Theffayle
A parte of Grece / the kynge Melyzyus
That was ryght stronge / and fyerce in batayle 220
By whose labour / as the story sheweth vs
He brake fyrst horses wylde and rygoryous
Techynge his men / on them ryght well to ryde
And he hymselfe / dyde fyrst the horse bestryde

Also Mynerue / the ryght hardy goddess 225
In the same tyme / of so hyghe renowne
Vaynquysshed Pallas / by her grete worthynesse
And fyrste made harneys / to leye his pryde adowne
Whose grete defence / in euery realme and towne
Was spreadde aboute / for her hye chyualry 230
Whiche by her harneys / wanne the victory

Doth not remayne / yet in remembraunce
The famous actes / of the noble hercules
That so many monstres / put to vtterance
By his grete wyfdome / and hye prowes 235
As the recule of Troye / bereth good wytnes
That in his tyme / he wolde no batayle take
But for the welthe / of the comyns sake

Thus the hole myndes / were euer fyxte and set

Of noble men / in olde tyme to deuyfe 240
 Suche thynges as were / to the comyn proffet
 For in that tyme / fuche was theyr goodly guyfe
 That after dethe theyr fame shoulde aryfe
 For to endure / and abyde in mynde
 As yet in bokes / we maye them wryten fynde 245

O ye estates / furmountynge in nobesse
 Remembre well the noble paymys all
 How by theyr laboure / they wanne the hyenesse
 Of worthy fame / to reygne memoryall
 And them applyed / euer in specyall 250
 Thynges to practyse / whiche shoulde prouffyte be
 To the comyn welthe / and theyr heyres in fee

**¶ Of the swete reporte of fame of the fayre lady la bel
 pucell in the toure of mulpyke. ca. ii.**

ANd after this / fame gan to expresse
 Of Ieoperdous waye / to the toure peryllous
 And of the beaute / and the femelynesse 255
 Of la bell pucell / so gaye and gloryons
 That dwelled in the toure so meruaylous
 Vnto whiche myght come / no maner of creature
 But by grete laboure / and harde aduenture

For by the waye / there ly in wayte 260
 Gyauntes grete dyffygured of nature
 That all deuoureth / by theyr yll conceyte
 Ageynst whose strength / there maye no man endure
 They are so huge / and stronge out of mesure
 With many serpentes / foule and odyous 265

246. noblenes 1554 : noblenesse 1555

256. glorious 1554 : gloryous 1555

247. paynmys 1554 : panyms 1555

262. euil 1554

In fundry lykenesse / blacke and tydeus

But behonde them / a grate fee there is
Beyonde whiche fee / there is a goodly lande
Moost full of fruyte / replete with Ioye and blyffe
Of ryght fyne golde / appereth all the sande 270
In this fayre realme / where the toure dothe stande
Made all of golde / enameled aboute
With noble storyes / whiche do appere without

In whiche dwelleth / by grete auctoryte
Of la bell pucell / whiche is so fayre and bryght 275
To whome in beaute / no pere I can fe
For lyke as Phebus / aboue all sterres in lyght
Whan that he is / in his spere aryght
Dothe excede / wiche his beames clere
So dothe her beaute / aboue other appeere 280

She is bothe good / aye wyfe and vertuous
And also dyscended / of a noble lyne
Ryche / comly / ryght meke / and bounteous
All maner vertues / in her clerely shyne
No vyce of her / maye ryght longe domyne 285
And I dame fame / in euery nacyon
Of her do make / the fame relacyon

Her fwete reporte / so my herte set on fyre
With brennyng loue / moost hote and feruent
That her to fe / I hadde grete defyre 290
Sayenge to fame / o lady excellent
I haue determyned / in my Iugement
For la bell pucell / the most fayre lady
To passe the waye / of so grete Ieopardy

You shall quod fame / atayne the vycory 295
 Yf you wyll do / as I shall to you faye
 And all my leffon / retayne in memory
 To the toure of doctryne / ye shall take your waye
 You are now within / a dayes Iourneye
 Bothe thefe grehounde / shall kepe you company 300
 Loke that you cheryffe them full gentely

Ind countenaunce / the goodly portres
 Shall let you in / full well and nobly
 And also shewe you / of the parfytenes
 Of all the feuen scyences / ryght notably 305
 There in your mynde / you maye ententyfly
 Vnto dame doctryne / gyue parfyte audyence
 Whiche shall enfourme you / in euery scyence

Fare well she sayde / I maye not now abyde
 Walke on your waye / with all your hole delyght 310
 To the toure of doctryne / at this morow tyde
 Ye shall to morowe / of it haue a fyght
 Kepe on your waye / now before you ryght
 For I must hens / to specyfy the dedes
 Of theyr wertyneffe / accordynge to theyr medes 315

And with that she dyde / fro me departe
 Vpon her stede / swyfter than the wynde
 Whan she was gone / full wofull was my herte
 With inwarde trouble / oppressed was my mynde
 Yet were the grehoundes / lefte with me behynde 320
 Whiche dyde me comferte / in my grete vyage
 To the toure of doctryne / with theyr fawnȳge courage

So forthe I went / toffynge on my brayne •

295. obtayne 1555 296. to omitted in 1555 300. greyhoundes 1554, 1555
 302. Ind] And 1554, 1555 315. worthinefs 1554 : wertyneffe 1555

Gretely mufynge / ouer hyll and vale
 The waye was troublous / and ey nothyng playne 325
 Tyll at the lafte / I came to a dale
 Beholdynge Phebus / declynyng lowe and pale
 With my grehoundes / in the fayre twy lyght
 I fate me downe / for to rest me all nyght

Slouthe vpon me / so fast began to crepe 330
 That of fyne force / I downe me layde
 Vpon an hyll / with my greyhoundes to slepe
 Whan I was downe / I thought me well apayde
 And to my selfe / these wordes than I sayde
 Who wyll attayne / soone to his Iournays ende 335
 To nouryshe slouthe / he may not condyscende

Howe fame departed frome graunde amoure and
 lefte with hym gouernaunce and grace / and howe he
 wente to the toure of doctryne. Ca. .iii.

THus than I slepte / tyll y^t Auroras beames
 Gan for to sprede / aboute the fymament
 And y^o clere sonne / with his golden streames
 Began for to ryse / fayre in the oryent 340
 Without Saturnus / blacke encombrement
 And the lytell byrdes / makynge melodye
 Dyde me awake / with theyr swete armonye

I loked aboute / and sawe a craggy roche
 Ferre in the west / nere to the element 345
 And as I dyde than / vnto it approche
 Vpon the toppe / I sawe refulgent
 The ryall toure / of morall document
 Made of fyne coper / with turrets fayre and hye

Pleasure

B. i.

Whiche agaynst Phebus / shone so meruaylously 350

That for the veray perfyte bryghtnes
 What of the toure / and of the clere sonne
 I coude nothyng / beholde the goodlynes
 Of that palays / where as doctryne dyde wonne
 Tyll at the last / with myfty wyndes donne 355
 The radyant bryghtnes / of golden Phebus
 Aufter gan couer / with cloudes tenebrus

Than to the toure / I drewe nere and nere
 And often mused / of the grete hyghnes
 Of the craggy rocke / whiche quadrant dyde appere 360
 But the fayre toure / so moche of rycheffe
 Was all about / sexangled doubtles
 Gargeylde with grehoundes / & with many lyons
 Made of fyne golde / with dyuers fundry dragons

The lytell turrets / with ymages of golde 365
 Aboute was fet / wiche with the wynde aye moued
 With propre vyces / that I dyde well beholde
 Aboute the toures / in sondry wyse they houed
 With goodly pypes / in theyr mouthes Ituned
 That with the wynde / they pyped a daunce 370
 Yclyped amour de la hault pleasaunce

**How he was lette in by Countenanncce the porteres
 and of the meruaylous buyldynge of the same toure.
 Capitulo. iiii.**



THe toure was grete / & of meruaylous wydnes
 To whiche there was / no way to passe but one
 In to the toure / for to haue an intres
 Pleasure.

B. ii.

A grece there was / ychefyled all of stone 375
 Out of the rocke / on whiche men dyde gone
 Vp to the toure / and in lykewyse dyde I
 With bothe the grehonndes in my company

Tyll that I came / to a ryall gate
 Where I fawe stondynge / the goodly portres 380
 Whiche axed me / from whens I came a late
 To whome I gan / in euery thyng expresse
 All myne aduenture / chaunce and bufynesse
 And eke my name / I tolde her euery dell
 Whan she herde this / she lyked me ryght well 385

Her name she sayde / was called countenaunce
 In to the bely courte / she dyde me than lede
 Where was a fountaune / depured of pleasaunce
 A noble sprynge / a ryall conduyte hede
 Made of fyue golde / enameled with reed 390
 And on the toppe / foure dragons blewe and stoute
 This doulcet water / in foure parties dyde spoute

Of whiche there flowed / foure ryuers ryght clere
 Sweter than Nyfus / or Ganges was theyr odoure
 Tygrys or Eufrates / vnto them no pere 395
 I dyde than taft / the aromatyke lycoure
 Fraugraunt of fume / swete as ony floure
 And in my mouthe / it hadde a meruaylous cent
 Of dyuers spyces / I knewe not what it ment

And after this / ferder forthe me brought 400
 Dame countenaunce / in to a goodly hall
 Of Iasper stones / it was wonderly wrought
 The wyndowes clere / depured all of cryftall

378. greyhounndes 1554, 1555

390. fyne 1554, 1555

391. foure 1554, 1555

391. stoute 1554, 1555

402. wonderflye 1554

And in the rofe / on hye ouer all
Of golde was made / a ryght crafty vyne 405
In ftede of grapes / the rubyes there dyde fhyne

The flore was paued / with berall claryfyed
With pyllours made / of ftones precyous
Lyke a place of pleafure / fo gayly gloryfyed
It myght be called / a palays glorious 410
Somoche delectable / and folacyous
The hall was hanged / hye and cyrculer
With clothe of aras / in the rycheft maner

That treted well / of a full noble ftory
Of the doughty waye / to the toure peryllous 415
How a noble knyght / shoulde wyne the vycory
Of many a ferpent / foule and odyous
And the fyrfte mater / than appered thus
How at a venture / and by fodayne chaunce
He met with fame / by fortunes purueyaunce 420

Whiche dyde hym fhewe / of the famous pulcrynude
Of la bell pucell / fo clere in beaute
Excellynge all other / in euery fymplytude
Nature her fauoured / fo moche in degre
Whan he herde this / with feruent amyte 425
Accompaned with grace and gouernaunce
He toke his waye / without encombraunce

Vnto the ryght famous toure of lernynge
And fo frome thens / vnto the toure of clyualry
Where he was made knyght / the noble kynge 430
Called Melyzyus / well and worthely
And ferthermore / it fhewed full notably

Pleasure.

B. iii.

415. doubtly 1554, 1555

423. fimilitude 1554, 1555

429. clyualry] chyualry 1554, 1555

432. fheweth 1554, 1555

Vpon the aras / ybrobred all of blewe
 What was his name / with lettres all of grewe

Thus with his varlet / he toke on his waye 435
 To the peryllous toure / and fytuacyon
 Metynge foly / as he rode on his Iournaye
 Rydyng on a mare / by grete yllufyon
 After whome / enfued fast correccyon
 And in her hande / a stronge knotted whyppe 440
 At euery Iarte / she made hym for to skyppe

And than correccyon / brought la graunde amoure
 Vnto the toure / where as he myght well fe
 Dyuers men / makynge ryght grete doloure
 That defrauded women / by theyr duplycyte 445
 Yet before this / in perfyte certaynte
 As the aras / well dyde make relacyon
 In Venus temple / he made his oblacyon

After whiche / he mette an hydeous gyaunt
 Hauynge thre hedes of meruaylous kynde 450
 With his grete strokes / he dyde hym daunt
 Caftyng hym downe / vnder the lynde
 With force and myght / he dyde hym bynde
 Strykynge of his hedes than euerychone
 That of all thre hedes / he left not one 455

This terryble gyaunt / yet hadde a broder
 Whiche graunde amoure / deftryed also
 Hauynge foure heedes / more than the oder
 That vnto hym / wrought mykell wo
 But he flewe foone / his mortall fo 460
 Whiche was a grete gyaunt / with hedes feuen

To meruaylous / now for me to nenen

Yet more ouer / he put to vtterance
 A venymous beest / of fundry lykenes
 Of dyuers beestes / of ryght grete myschaunce 465
 Wherof the pycture / bare good wytnes
 For by his power / and his hye worthynesse
 He dyde scomfyte / the wonderous serpent
 Of the sceun metalles / made by enchauntement

And eke the clothe / made demonstracyon 470
 How he weded / the grete lady beauteous
 La bell pucell / in her owne domynacyon
 After his labour / and passage daungerous
 With folempne Ioye / and myrthe melodyous
 This famous story / well pyctured was 475
 In the fayre hall / vpon the aras

The marshall / yclyped was dame reafon
 And the yewres / also obseruaunce
 The panter pleasaunce / at euery seafon
 The good butler / curteys contynuaunce 480
 And the chefe coke / was called temperaunce
 The lady chambrelayne / named fydelyte
 And the hygh stuarde lyberalyte

There fate dame doctryne / that lady gent
 Whiche called me / vnto her prefence 485
 For to knowe / all the hole entent
 Of my comynge / vnto her excellence
 Madame I fayde / to lerne your scyence
 I am comen / now me to apply
 With all my cure / in perfyte study 490

462. neuen 1554, 1555

468. discomfyte 1554, 1555

469. sceun] same 1554: seuen 1555

490. in] and 1555

And yet also / I vnto her than shewed
 My name and purpose / without doublenes
 For very grete Ioye / than were endued
 Her cryfall eyes / full of lowlenes
 Whan that she knewe / for veray sykernesse 495
 That I was he / that shoulde so attayue
 La bell pucell / with my busy payne

And after this / I hadde ryght good chere
 Of mete and drynke / there was grete pleynte
 Nothyng I wanted / were it chepe or dere 500
 Thus was I serued / with delycate dyffhes daynte
 And after this / with all humylyte
 I went to doctryne / prayenge her good grace
 For to assygne me / my fyrst lernynge place

Seuen daughters / moost experte iu connyng 505
 Withouten foly / she hadde well engendred
 As the seuen scyences / in vertue so thynynge
 At whose encrease / there is grete thankes rendred
 Vnto the moder / as nothyng surrendred
 Her good name / and her dulcet founde 510
 Whiche dyde engendre / theyr orygynall grounde

And fyrst to grammer / she forthe me sent
 To whose request / I dyde well obay
 With dylygence / forth on my waye I went
 Vp to a chambre / depaynted fayre and gay 515
 And at the chambre / in ryght ryche araye
 We were let in / by hygh auctoryte
 Of the ryght noble / dame congruyte

**How Science / sent hym fyrste / to grammer where
 he was receyued by daniel Congruyte. ca. 6.**

495. for] of 1555
 506. Without 1554

496. attayne 1554, 1555
 512. first 1554

505. in 1554, 1555



THE lady Gramer / in all humbly wyfe
 Dyde me receyue / in to her goodly scole
 To whose doctryne / I dyde me aduertise
 For to attayne / in her artyke poole
 Her gylted dewe / for to oppresse my doole
 To whome I sayde / that I wolde gladly lerne
 Her noble connyng / so that I myght decerne

520

525

What that it is / and why that it was made
 To whiche she answered / than in specciall
 Bycause that connyng / shoulde not pale ne fade
 Of euery scyence / it is orygynall

Pleasure.

C. i.

In 1509 the frontispiece, the table of contents, and ll. 1-518, with the heading of Chap. V, are missing

519. humble 1509, 1554 524-8. In 1509 the corner of this page has been torn off, mutilating the lines; l. 529 is entirely lacking

Whiche dothe vs teche / euer in generall 530
 In all good ordre / to speke dyrectly
 And for to wryte / by true artogrofy

Somtyme in Egypte / reigned a noble kynge
 Yclyped Euander / whiche dyde well abounde
 In many vertues / especyally in lernynge 535
 Whiche hadde a doughter / that by her study founde
 To wryte true latyn / the fyrst parfyte grounde
 Whose goodly name / as her story sayes
 Was called Carmentis / in her lyuynge dayes

Thus in the tyme / of olde antyquyte 540
 The noble phylozophres / with theyr hole delyght
 For the comyn prouffyte / of all humanyte
 Of the feuen scyences / for to knowe the ryght
 They studyed / many a longe wynters nyght
 Eche after other / theyr partes to expresse 545
 This was theyr guye / to eschewe ydlenesse

The pumped carkes / with fode delycyous
 They dyde not fede / but to theyr fustynaunce
 The folowed not / theyr fleshe so vycyous
 But ruled it / by prudent gouernaunce 550
 They were content / alwaye with suffysaunce
 They coueyted not / no worldly treasure
 For they knewe / that it myght not endure

But now a dayes / the contrary is vfed
 To wynne the money / theyr studyes be all sette 555
 The comyn prouffyte / is often refused
 For well is he / that maye the money gette
 Frome his neyghboure / without ony lette

537. perfyte 1509 545. partyes 1509 551. Beginning with l. 551,
 the lower left-hand corner, including the in l. 557 and the whole of l. 558, is
 torn off in the 1509 copy

They thynke nothyng / they shall from it pas
Whan all that is / shall be tourned to was 560

The brytell fleshe / nourysshers of vyces
Vnder the shadowe / of euyl slogardy
Must nede haunt / the carnall delycles
Whan that the brayne / by corrupte glotony
Vp so downe / is tourued than contrary 565
Frayle is the body / to grete vnhappynges
Whan that the heed / is full of dronkenes

So do they now / for they nothyng prepenche
How cruell dethe / dothe them fore ensue
They are so blynded / in wordly neclygence 570
That to theyr meryte / they wyll nothyng renewe
The seuē scyences / theyr slouth to eschewe
To an oders profyte / they take now no kepe
But to theyr owne / for to ete drynke and slepe

And all this dame gramer / tolde me euery dele 575
To whome I herkened / with all my dyligence
And after this / she taught me ryght well
Fyrst my donet / and than my accydence
I sette my mynde / with percynge influence
To lerne her scyence / the fyrst famous arte 580
Eschewynge ydlenes / and layenge all aparte

Madame quod I / for as moche as there be
Viii. partes of speche / I wolde knowe ryght fayne
What a nowne substancye / is in his degre
And wherfore it is / so called certayne 585
To whome she answered / ryght gently agayne
Sayenge alwaye / that a nowne substancye

¶ *Pleasure.*

C. ii.

563. nede 1554 565. tourned 1554, 1555 570. worldly 1554, 1555
582. In the 1509 copy the lower right-hand corner, including the second half
of l. 586 and the whole of l. 587, is torn off

Mygh stande / without helpe of an adiectyue

The latyn worde / whiche that is referred
Vnto a thyng / whiche is substancyall 590

For a nowne substancyue / is well auerred
And with a gendre / is declynall
So all the eyght partes in generall
Are laten wordes / annexed properly
To euery speche / for to speke formally 595

And gramer is / the fyrste foundement
Of euery scyence / to haue construccyon
Who knewe gramer / without impedymment
Soulde perfytely haue intellection
Of a lytterall cense / and moralizacyon 600
To construe euery thyng ententyfly
The worde is gramer / well and ordynatly

By worde the worlde / was made orygynally
The hye kynge sayde / it was made incontynent
He dyde commaunde / all was made shortly 605
To the worlde / the worde is sentencyous Iugement
I marked well / dame gramers sentement
And of her than / I dyde take my lycence
Goynge to Logyke / with all my dylygence

How he was receyued / of Logyke. ca. 61.

SO vp I went / vnto a chambre bryght 610
Where was wonte / to be a ryght fayre lady
Before whome than / it was my hole delyght
I kneled adowne / full well and mekely
Befechynge her / to enstruete me shortly

588. Might 1554 : Myght 1509, 1555 599. Sholde 1509 610. In the
1509 copy the lower left-hand corner, including *How*, all but mekely of l. 613,
and the whole of l. 614, are torn off 611. [w]as dame logyke a ryght
fayre lady 1509 612. [t]han with all my hole delyght 1509

In her noble scyence / whiche is experyent 615
 For man to knowe / in many an argument
 You shall quod she / my scyence well lerne
 In tyme and space / to your grete vtlyte
 So that in my lokyng / you shall than decerne
 A frende from fo / and good from inyquyte 620
 Ryght from wronge / ye shall knowe in certaynte
 My scyence is / all the yll to eschewe
 And for to knowe / the false from the trewe
 Who wyll take payne / to folowe the trace
 In this wretched worlde / of trouthe & ryghtwyfenes 625
 In heuen aboue / he shall haue dwellynge place
 And who that walbeth / the waye of derkenes
 Spendynge his tyme / in worldly wretchednes
 Amyddes the erth / in hell most horryble
 He shall haue payne / nothyng extynguyfible 630
 So by logyke / is good perceyuerance
 To deuyde the good / and the euyll a fondre
 It is alway / at mannes pleasaunce
 To take the good / and cast the euyll vnder
 Yf god made hell / it is therof no wonder 635
 For to punyssh the man / that hadde intellygence
 To knowe good from yll / by trewe experyence
 Logyke alway / doth make probacyon
 Prouynge the pro / well from the contrary
 In fundry wyse / by argumentacyon 640
 Grounded on reason / well and wonderly
 Who vnderstode / all logyke treuly
 Nothyng by reason / myght be in pledynge

Pleasure.

C. iii.

615. expedient 1509, 1554, 1555
 1554: in my lokyng 1555

632. and enyll 1509

638. *Beginning with n of probacyon, the ends of the last words of ll. 639-642 and ght be in pledynge of l. 643 are torn off in the*

1509 copy

641. wonderly 1554

619. that by logyke 1509: in me

627. walbeth] *misprint for walketh*

But he the trouthe / shoulde haue in knowlegynge

Her wyfe doctryne / I marked in memory
 And toke my leue / of her hye personne
 Bycause that I myght no lenger tary
 The yere was spent / and so ferre than goone
 And of my lady / yet fyght hadde I none
 Whiche was abydyng / in the toure of mufyke
 Wherefore anone / I went to Rethoryke

645

650

How he was receyued of Rethoryke / and what Rethoryke is. ca.

bii.



THan aboute Logyke / vp we went a flayre
 In to a chambre / gayly gloryfied
 Strowed with floures / of all goodly ayre
 Where fate a lady / gretely magnyfied 655
 And her trewe vesture / clerely puryfied
 And ouer her heed / that was bryght and shene,
 She hadde a garlande / of the laurell grene

 Her goodly chambre / was fet all about
 With depured myrroures / of speculacyon 660
 The fragraunt fumes / dyde well encense out
 All myfty vapours / of perturbacyon
 More lyker was / her habytacyon
 Vnto a place / whiche is celestyall
 Than to a terrayne / mancyon fatall 665

 Before whome / than I dyde knele a downe
 Sayenge o flerre / of famous eloquence
 O gylted goddesse / of the hygh renowne
 Enspyred / with the heuenly influence
 Of the doulcet well / of complacence 670
 Vpon my mynde / with dewe aromatyke
 Dystyll adowne / thy lusty Rethoryke

 And depaynt my tonge / with thy ryall floures
 Of delycate odoures / that I maye ensue
 In my purpose / to glade myne audytoures 675
 And with thy power / that thou me endue
 To moralyse / thy lytterall censes trewe
 And clense awaye / the myst of ygnoraunce
 With depured beames / of goodly ordynaunce

 With humble eeres / of parfyte audyence 680

Pleasure

C. iii.

665. certayne 1555 668. of hyghe 1554, 1555 676. In the 1509
 copy the lower right-hand corner of this page is torn off, including e of endu[e]
 in l. 676; we of tre[we], l. 677; aunce of ygnor[aunce], l. 678; y of goodl[y]
 and ordynaunce, l. 679; and parfyte audyence, l. 680

To my request / she dyde than enclyne
 Sayenge she wolde / in her goodly scyence
 In short space / me so well indoctryne
 That my dull mynde / it shoulde enlumyne
 With golden beames / for euer to oppresse
 My rude langage / and all my fympleneffe 685

I thanked her / of her grete gentylnes
 And axed her / after this questyon
 Madame I sayde / I welde knowe doubtles
 What rethoryke is / without abusyon 690
 Rethoryke she sayde / was founde by reason
 Man for to gouerne / well and prudently
 His wordes to ordre / his speche to purify

Fyue partes hath rethoryke / for to werke trewe
 Without whiche fyue / there can be no sentence 695
 For these fyue / do well euermore renue
 The mater parfyte / with good intellygence
 Who that wyll fe them / with all his dylygence
 Here folowenge / I shall them specyfy
 Accordynge well / all vnto myne ordynary 700

**¶ Of the fyrste called inuencyon. And a commendacy-
 on of poetes. Ca. viii.**

689. wolde 1509, 1555: woulde 1554
 697. perfyte 1509

691. was founde she sayde 1509



THe fyrste of them / is called inuencyon
 Whiche fourdeth / of the most noble werke
 Of .v. inwarde wyttes / with hole affeccyon
 As wryteth ryght many a noble clerke
 With mysty colour / of cloudes derke
 How comyn wytte / dooth full well electe
 What it sholde take / and what it shall abiecte

705

And secondly / by ymagynacyon
 To drawe a mater / full facundyous
 Full meruaylous / is the operacyon
 To make of nought / reason sentencyous

710

709. In the 1509 copy s of facundyous, all of operacyon except o, l. 710, and
 nearly all of l. 711 are torn off

Clokyng a trouthe / with colour tenebrous
 For often vnder a fayre fayned fable
 A trouthe appereth gretely profytable

It was the guyfe in olde antyquyte 715
 Of famous poetes / ryght ymagynatyfe
 Fables to fayne / by good auctoryte
 They were so wyfe / and so inuentyfe
 Theyr obscure reason / fayre and fugratyfe
 Pronounced trouthe / vnder cloudy fygures 720
 By the inuencyon / of theyr fatall scryptures

And thyrdly they hadde suche a fantasy
 In this hygh arte / to be intellygyble
 Theyr fame encreafyng / euermore truely
 To slouth euer / they were inuyncyble 725
 To theyr wofull hertes / was nought impossyble
 With brennyng loue / of infacyate fyre
 Newe thynges to fynde / they fet theyr desyre

For though a man / of his propre mynde
 Be inuentyf / and he do not apply 730
 His fantasye / vnto the befy kynde
 Of his connyng / it maye not ratyfy
 For fantasye / must nedes exemplyfy
 His newe inuencyon / and cause hym to entende
 With hole desyre / to brynge it to an ende 735

And fourtely / by good estymacyon
 He must nombre all the hole cyrcumstaunce
 Of this mater / with breuyacyon
 That he walke not / by longe contynuaunce
 The perambulat waye / full of all varyaunce 740

726. wylfull 1509 736. fourthly 1509 In the 1509 copy the lower left-hand corner is torn off, including And, l. 736; He must nom, l. 737; Of this mater, l. 738; That he walke, l. 739; The perambulat waye, l. 74

By estymacyon / is made annuncyate
Whether the mater be longe or breuyate

For to inuencyon / it is equypolent
The mater founde / ryght well to comprehende
In fuche a space / as it is conuenient 745
For properly / it doth euer pretende
Of all the purpose / the length to extende
So estymacyon / maye ryght well conclude
The parfyte nombre / of euery fymyltude

And yet than / the retentyfe memory 750
Whiche is the fyfte / must euer agregate
All maters thought / to retayne inwardly
Tyll reason therof / hath made a brobate
And by scrypture / wyll make demonstrate
Outwardly / accordynge to the thought . 755
To proue a reason / vpon a thyng of nought

Thus whan the fourth / hath wrought full wonderly
Than must the mynde / werke vpon them all
By cours ingenious / to rynne dyrectly
After theyr thoughtes / than in generall 760
The mynde must cause them to be memoryall
As after this / shall appere more openly
All hole exprest / by dame phylofophy

O thrust of vertue / and of ryall pleasure
Of famous poetes / many yeres ago 765
O insacyate couetyse / of the specyall treasure
Of newe inuencyon / to ydlenes the fo
We maye you laude / and often prayse also
And specyally / for worthy causes thre
Whiche to this daye / we maye bothe here and fe 770

742. Whyther 1509

753. aprobate 1509, 1554

757. fourth] .iiii. 1509

767. of idlenes 1554

745. as is 1554

755. Outwarly 1555

764. thrust 1509 : trust 1554

749. perlyte 1509

756. tale of 1509

766. treasure 1555

As to the fyrste / your hole defyre was fet
 Fables to fayne / to eschewe ydlenes
 With amplyacyon / more connyng to get
 By the labour / of inuentyfe besynes
 Touchynge the trouthe / by couert lykenes 775
 To dyfnall vyce / and the vycyous to blame
 Your dedes therto / exemplyfyde the fame

And secondly / ryght well you dyde endyte
 Of the worthy actes / of many a conqueroure
 Throughe whiche laboure / that you dyde so wryte 780
 Vnto this daye reygne the honoure
 Of euery noble / and myghty warryoure
 And for youe labour / and your besy payne
 Your fame yet lyueth / and shall endure certayne

And eke to prayse you / we are gretely bounde 785
 Bycause our connyng / frome you so procedeth
 For you therof / were fyrst orygynall grounde
 And vpon youre scryptue / our scyence ensueth
 Your splendent verses / our lyghtnes renueth
 And so we ought to laude and magnify 790
 Your excellent sprynges / of famous poetry

Ca. ii.

BUt rude people / opprest with blyndnes
 Agaynst your fables / wyll often folysfyge
 Suche is theyr mynde / suche is theyr folysshnes
 For they byleue / in no maner of wyse 795
 That vnder a colour / a trouthe may aryse
 For folyshe people / blynded in a mater
 Wyll often erre / whan they of it do clatter

O all ye cursed / and suche euyll fooles
 Whose syghttes be blynded / ouer all with foly 800

783. for your 1509, 1554, 1555

788. scripture 1554, 1555

799. foes 1555

Open your eyes / in the pleafaunt scoles
Of parfyte connynge / or that you reply
Agaynst fables / for to be contrary
For lacke of connyge / no meruayle thoughe you erre
In fuche scyence / whiche is frome you so ferre 805

For now the people / whiche is dull and rude
Yf that they do rede / a fatall scrypture
And can not moralyse / the semelytude
Whiche to theyr wyttes / is so harde and obscure
Than wyll they saye / that it is sene in vre 810
That nought do poetes / but depaynt and lye
Deceyunge them / by tongues of flattery

But what for that / they can not defame
The poetes actes / whiche are in effecte
Vnto themfelfe / remayneth the shame 815
To dyspraye that / whiche they can not correcte
And yf that they / hadde in it inspecte
That they wolde it prayse / and often eleuate
For it shoulde be / to them so delycate

THe seconde parte / of crafty rethoryke .ca. x
Maye well be called dysposycyon 821
That doth so hyghe mater aromatytyke
Adowne dyfyll / by confolacyon
As olde poetes / make demonstracyon
That Mercury thugh his premynence 825
His natyues endueth / with famous eloquence

By veray reason / it maye ryght well appere
That dyuers perfonen / in fundry wyfe delyght
Theyr confolacyons / doth contratry so fleere

815. them selves 1554
1555

819. vnto 1509
1509 : preeminence 1554, 1555
1554, 1555

818. That omitted in 1509
822. misprint for aromatyke
826. endeth 1555

Than they 1554,
825. preeminence
829. contrary 1509,

That many myndes / maye not agre aryght 830
 Suche is the planettes / of theyr courfe and myght
 But what for that / be it good or yll
 Them for to folowe / it is at mannes frewyll

And dyfpofycyon / the trewe seconde parte
 Of rethoryke / doothe euermore dyrecte 835
 The maters founde / of this noble arte
 Gyuynge them place / after the aspecte
 And oftyme / it hathe the inspecte
 As frome a fayre parfyte narracyon
 Or elles by a stedfaſte argumentacyon 840

The whiche was conſytute / by begynnyng
 As on the reaſon / and yf apparaunce
 Of the cauſe / than by outwarde ſemyng
 Be harde and dyffyculte / in the vtteraunce
 So as the mynde / haue no perceyuraunce 845
 Nor of the begynnyng / can haue audyence
 Than muſt narracyon / begynne the ſentence

And yf it be a lytle probable
 Frome ony maner ſtedfaſt argument
 We ordre it / for to be ryght ſtable 850
 Aad than we neuer / begyn our ſentement
 Recytyng lettres / not conuenyent
 But this commutacyon / ſhoulde be refuſed
 Without cauſe or thyng / make it be vſed

This that I wryte / is harde and couert 855
 To them that haue / nothyng intellygence
 Vp ſo downe / they make it oft tranſuert
 Or that they can knowe / the experyence

839. perfyte 1509 851. Aad] And in all other texts 853. thus for this
 1509 857. may 1509 : make oft 1555 858. they experience 1555

Of this crafte / and facundyous scyence
By dyspofycyon / the rethorycyan 860
To make lawes / ordynatly began

Without dyspofycyon / none ordre gan be
For the dyspofycyon / ordreth euery matter
And gyueth the place / after the degre
Without ordre / without reafon we clatter 865
Where is no reafon / it vayleth not to chatter
Dyspofycyon / ordreth a tale dyrectly
In a perfyte reafon / to conclude truely

The fatall problemes / of olde antyquyte
Cloked with myft / and with cloudes derke 870
Ordred with reafon / and hye auctoryte
The trouthe dyde shewe / of all theyr couert werke
Thus haue they made / many a noble clerke
To dyfnull myfchefe / and inconuenyence
They made our lawes / with grete dylygence 875

Before the lawe / in a tumblynge barge
The people fayled / without parfytenes
Throughe the worlde / all aboute at large
They hadde none ordre / nor no ftedfaftnes
Tyll rethorycyans / founde Iuftyce doubtles 880
Ordenynge kynges / of ryghte hye dygnyte
Of all comyns / to haue the fouerainte

The barge to ftere / with lawe and Iuftyce
Ouer the wawes / of this lyfe tranfytorye
To dyrecte wronges / and alfo preiudyce 885
And tho that wyll refyfte a contrary
Agaynfte theyr kynge / by Iuftyce openly

859. crafty 1509

878. Through 1509

862. gan] can 1509

879. no ordre 1554

864. gnyeth place 1509

882. Of all the 1509

For theyr rebellyon / and euyll treason
 Shall fuffre dethe / by ryght and reafon

O what laude / glöry and grete honoure 890
 Vnto thefe poetes / fhall be notyfyed
 The whiche dyfyllled / aromatyke lycour
 Clenfynge our fyght / with ordre purifyed
 Whofe famous draughtes / fo exemplyfyed
 Sette vs in ordre / grace and gouernaunce 895
 To lyue dyrectly / without encombraunce

But many one / the whiche is rude and dull
 Wyll dyfpyfe theyr warke for lacke of connynge
 All in vayne / they do fo hayle and pull
 Whan they therof / lacke vnderftandyng 900
 They grope ouer / where is no felynge
 So dull they are / that they can not fynde
 This ryall arte / for to perceyue in mynde

ANd than the .iiii. parte / is elocucyon ca. xi.
 Whan inuencyon / hath the purpofe wrought 905
 And fet it in ordre / by dyfpofycyon
 Without this thyrde parte / it vayleth ryght nought
 Thoughe it be founde / and in ordre brought
 Yet elocucyon / with the power of Mercury
 The mater exorneth / ryght well facundyoufly 910

In fewe wordes / fwete and fentencious
 Depaynted with golde / harde in conftuccyon
 To the artyke eres / fwete and dylycious
 The golden rethoryke / is good refeccyon
 And to the reder / ryght confolacyon 915
 As we do golde / frome coper purify

So that elocucion / doth ryght well claryfy

The dulcet speche / frome the langage rude

Tellynge the tale / in termes eloquent

The barbary tongue / it doth ferre exclude 920

Electyng wordes / whiche are expedyent

In latyn / or in englysshe / after the entent

Encensyng out / the aromatyke fume

Our langage rude / to exyle and confume

But what auayleth euermore to fowe 925

The precyous stones / amonge gruntyng hogges

Draffe vnto them / is more meter I trowe

Let an hare and swyne / be amonge curre dogges

Though to the hares / were tyed grete clogges

The gentyll best / they wyll regarde nothyng 930

But to the swyne / take course of rennyng

TO cloke the sentence / vnder mysty figures

By many coloures / as I make relacyon

As the olde poetes / couered theyr scyptures

Of whiche the fyrste / is dystribucion 935

That to the euyll / for theyr abusyon

Doth gyue payne / and to the worthy

Laude and prayse / them for to magnify

Of beest or byrde / they take a femyltude

In the condycyon / lyke to the party 940

Feble fayre / or yet of fortitude

And vnder colour of this beest pryuely

The morall cense / they cloke full subtyly

In prayse or dysprayse / as it is reasenable

Of whose faynyng / fyrste rose the fable 945

Pleasure

D. i.

917. that omitted in 1509

934. scyptures 1509, 1554, 1555

922. or englysshe 1509

940. In the] Of the 1554, 1555

Concludynge reafon / gretely profytable
 Who that theyr fables / can well moralyfe
 The fruytfull sentences are delectable
 Though that the fyccyon / they do so deuyfe
 Vnder the colour / the trouthe dooth aryfe 950
 Concludynge reafon / rycheffe and connynge
 Pleafure / example / and alfo lernynge.

They fayned / no fable without reafon
 For reasonable is / all theyr moralyte
 And vpon reafon / was theyr conclusyon 955
 That the comyn wyt / by poffybylyte
 Maye well adiuge / the perfyte veryte
 Of theyr fentence / for reafon openly
 To the comyn wyt / it doth fo notyfy

Rycheffe.

Theyr fruytfull fentence / was grete rycheffe 960
 The whiche ryght furely / they myght well domyne
 For lordeshyppe / welthe / and alfo nobleffe
 The chaunce of fortune / can foone determyne
 But what for this / fhe can not declyne
 The noble fcyence / whiche after pouerte 965
 Maye brynge a man agayne to dygnyte

Scyence.

Theyr fentence is connynge / as appereth well
 For by connynge / theyr arte dooth engendre
 And without connynge / we knowe neuer a dele
 Of theyr fentence / but maye foone furrendre 970
 A true tale / that myght to vs rendre
 Grete pleafure / yf we were intellygyble
 Of theyr connynge / nothyng impoffyble

Pleasure.

O what pleafure to the intellygent

The Passetyme of Pleasure

43

It is to knowe / and haue perceyuerance 975
Of theyr connyng / so moche expedyent
And therof to haue good vtterance
Redyng newe thynges / of so grete pleasaunce
Fedyng the mynde / with fode infacyate
The tales newe / they are so delycate 980

Example.

In an example / with a mysty cloude
Of couert lykenesse / the poetes do wryte
And vnderneath the trouthe / doth so shroude
Both good and yll / as they lyst acquyte
With fymylytude / they dyde so well endyte 985
As I here after / shall the trouthe foone shewe
Of all theyr mysty / and theyr fatall dewe

The poetes fayne / how that kynge Athlas
Heuen shoulde bere / vpon his shoulders hye
Bycause in connyng / he dyde all other pas 990
Especially / in the hygh astronomye
Of the .vi. planettes / he knewe so parfytely
The operacyons / how they were domyfyed
For whiche poetes / hym so exemplyfyed

And in lykewyse / vnto the fagyttary 995
They feyne the centaures / to be of lykenesse
As halfe man / and halfe horse truely
Bycause Mylyzyus / with his worthynesse
Dyde fyrste attame / and breke the wyldnes
Of the ryall stedes / and ryght swyftly 1000
His men and he / rode on them surely

And also Pluto / somtyme kynge of hell
A Cyte of Grece / standyng in the sayle

Pleasure.

D. ii.

989. sholde 1509

992. Of the .vii. 1509

perfyteley 1509

Betwene grete rockes / as the boke doth tell
 Wherin were people / without ony fayle 1005
 Huge / fyrse / and stronge in batayle
 Tyrauntes / theues / replete with treason
 Wherfore poetes / by true comparyson

Vnto the deuylles / blacke and tedyous
 Dyde them refemble / in terryble figure 1010
 For theyr mysse lyuynge / so foule and vycious
 As to this daye / it doth appere in vre
 Of Cerberus / the defloured pycture
 The porter of hell / with thre hedes vgly
 Lyke an horryble gyaunt / fyrse and wonderly 1015

Bycause alwaye / his customed tyranny
 Was elate in herte / by hygh presumpcyon
 Thynkyng hymselfe / moost stronge and myghty
 And secondly / he was dystuccyon
 Of many ladyes / by yll compulcyon 1020
 And thyrdly / his desyre infacyable
 Was to get ryches / full innumerable

Thus for thefe thre vyces abhomynable
 They made hym / with thre hedes serpentyne
 And lyke a fende / his body semblable 1025
 For his pryde / auaryce / and also rapyne
 The morall cense / can soone enlumyne
 The fatall pycture / to be exuberaunt
 And to our fyght clere / and not varyaunt

Also reherfed / the cronycles of Spayne 1030
 How redoubted Hercules / by puyssaunce
 Fought with an Ydre / ryght grete certayne

1013. defoured 1509
 1030. reherfeth 1509

1017. eleuate 1554, 1555

1020. euill 1554

Hauynge feuen hedes / of full grete myfchaunce
 For whan that he / with all his valyaunce
 Had ftryken of an heed / ryght shortly 1035
 An other anone / arofe ryght fodaynly

Seuen fophyms / full harde and fallacyous
 This Ydre vfed / in perpolycyon
 Vnto the people / and was full rygoryous
 To deuoure them / where lacked refponcyon 1040
 And whan one reafon / had conclufyon
 An other reafon / than incontynent
 Began agayne / with fubtyll argument

For whiche caufe / the poetes couertly
 With .vii. hedes / doth this Ydre depaynt 1045
 For thefe .vii. fophyms / full ryght clofely
 But of rude people / the wyttes are fo faynt
 That with theyr connyng / they can not acquaynt
 But who that lyft / theyr fcyence to lerne
 Theyr obfcure fygures / he fhall well decerne 1050

O redolent well / of fomous poetry
 O clere fountayne / replete with fwetenes
 Reflerynge out / the dulcet dylycacy
 Of .iiii. ryuers / in meruaylous wydeneffe
 Fayrer than Tygrys / or yet Eufrates 1055
 For the fyrfte ryuer / is vnderftondynge
 The feconde ryuer / clofe concludynge

The thyrde ryuer / is called nouelry
 The fouth ryuer / is called carbuncles
 Amyddes of whome / the toure is fo goodly 1060
 Of Vyrgyll ftandeth / moft folacyous

Pleasure.

D. iii.

1038. prepoſition 1509, 1554, 1555
 1555 1053. delicacy(e) 1554, 1555
 1554, 1555 carbunculus 1509

1051. fomous] famous 1509, 1554,
 1059. fouth] .iiii. 1509: fourth
 1060. toure fo goodly 1509

Where he is entered / in stones precyous
 By this sayre toure / in a goodly grene
 This well doth spryng / both bryght and shene

To vnderstandyng these .iiii. accydent 1065
 Doctryne / perceyuerance / and exercyse
 And also therto is equypolent
 Euermore / the parfyte practyse
 For fyrst doctryne / in all goodly wyfe
 The perceyuerant routh / in his bote of wyll 1070
 In vnderstandyng / for to knowe good from yll

So famous poetes / dyde vs endoctryne
 Of the ryght waye / for to be intellectyfe
 Theyr fables they dyde / ryght so ymagyne
 That by example / we maye voyde the stryfe 1075
 And without myschefe / for to lede our lyfe
 By the aduertence / of theyr storyes olde
 The fruyte werof / we maye full well beholde

Depaynted on aras / how in antyquyte
 Dystroyed was / the grete cyte of Troye 1080
 For a lytell cause / grounded on vanyte
 To morall ruyne / they tourned theyr Ioye
 Theyr vnderstandyng / they dyde than occoy
 Nothyng prepenfyng / how they dyde prepare
 To scourge themfelfe / and bryng them in a snare 1085

Who is opprest / with a lytell wronge
 Reuengyng it / he maye it soone encrease
 For better it is / for to suffre amonge
 An iniury / as for to kepe the peace
 Than to begynne / whiche he shall neuer cease 1090

1065. these .iiii. are 1509 1070. roweth 1509 : trouthe 1554 : trowthe 1555
 bote] booth 1554 1076. And] As 1509 1078. wherof 1554, 1555
 1082. mortall 1554, 1555 1083. occupy 1555 1085. themfelues 1554

Warre ones begon / it is harde to knowe
Who shall abyde / and who shall ouerthrowe

The hygh power / honour / and noblenesse
Of the myghty Romaynes / to whose excellence
All the wyde worlde / so moche of gretenes 1095
Vnto theyr empyre / was in obedyent
Suche was theyr famous porte / and preemynence
Tyll within themfelfe / there was a contrauerfy
Makyng them lese / theyr worthy fygneoury

It is euer / the grounde of fapyence 1100
Before that thou / accomplysfe outwardly
For to reuolue / vnderstandyng and prepençe
All in thy selfe / full often inwardly
The begynnynge / and the myddle certaynly
With the ende / or thou put it in vre 1105
And werke with counsell / that thou mayst be sure

And who that so doth / shall neuer repent
For his dede is founded / on a parfyte grounde
And for to fall / it hath none impedymēt
With furenes / it is so hygh walled rounde 1110
In welthe and ryches / it must nedes habounde
On euery fyde / it hath suche ordynaunce
That nothyng can do it anoyaunce

Thus the poetes / conclude full closely
Theyr fruytfull problemes / for reformacyon 1115
To make vs lerne / to lyue dyrectly
Theyr good entent / and trewe construccyon
Shewyng to vs / the hole affeccyon
Of the waye of vertue / welthe and stablenes

And to shyte the gate / of myfcheuous entres 1120

And euermore / they are ymagynatyfe
 Tales newe / from daye to daye to fayne
 The errynge people / that are retractyf
 As to the ryght waye / to brynge them agayne
 And who that lyft / theyr sentence retayne 1125
 It shall hym prouffyte / yf he wyll apply
 To do thereafter / full conueniently

Carbuncles / in the most derke nyght
 Doth shyne fayre / with clere radyant beames
 Exylynge derkenes / with his rayes lyght 1130
 And so these poetes / with theyr golden streames
 Deuoyde our rudenes / with grete fyry lemes
 Theyr centencyous verfes / are refulgent
 Encenfynge out / the odour redolent

And is theyr warke also extynguyfshyble 1135
 Nay treuly / for it doth shyne ryght clere
 Through cloudes derke / vnto the odyble
 To whome truely / it maye nothyng appere
 Where connyng fayleth / the fcyence so dere
 Ignoraunce hateth / with feruent enuy 1140
 And vnto connyng / is mortall ennemy

O ygnoraunce / with slouth fo opprest
 Open thy curtayne / so ryght dymme and derke
 And euermore remembre / the behest
 Of thy labour / to vnderstande thy werke 1145
 Of many a noble / and ryght famous clerke
 Fy vpon slouth / the nourysshur of vyce
 Whiche vnto youthe / dooth often preiudyce

1120. shutte 1554 : shut 1555 1135. werke 1509 1136. ryght 1509, 1554,
 1555 1137. vnto them 1509 1145. the werke 1509

Who in youth lyst / nothyng to lerne
He wyll repent hym / often in his age 1150
That he the connyng / can nothyng decerne
Therefore now youth / with lusty courage
Rule thy fleshe / and thy slouth aswage
And in thy youth / the science engendre
That in thine age / it maye the worshyp rendre 1155

Connyng is lyght / and also pleasaunt
A gentyll burden / without greuoufnes
Vnto hym / that is ryght well applyaunt
For to bere it / with all his befenes
He shall attaste / the well of fruytfulnesse 1160
Whiche Vyrgyll claryfied / and also Tullyus
With latyn pure / swete and delycious

From whens my mayster Lydgate deryfyde
The depured rethoryke / in englysshe language
To make our tongue / so clerely purifyed 1165
That the vyle termes / shoulde nothyng arage
As lyke a pye / to chattré in a cage
But for to speke / with Rethoryke formally
In the good ordre / withouten vylany

• And who his bokes / lysté to here or se 1170
In them he shall fynde elocucion
With as good ordre / as ony maye be
Kepyng full close / the moralyzacyon
Of the trouthe / of his grete entencyon
Whose name is regestered / in remembraunce 1175
For to endure / by longe contynuaunce

Now after this / for to make relacyon

¶Pleasure.

E. i.

Of famous rethoryke / so in this party
 Is to the fourth parte pronuncyacyon
 I shall it shewe / anone ryght openly 1180
 With many braunches / of it fykerly
 And how it taketh the hole affecte
 In euery place / degre and aspecte

Ca. xii.

W^Han the mater / is founde by inuencyon
 Be it mery / or yet of grete fadnes 1185
 Sette in a place / by the dyspocycyon
 And by elocucyons / famous clerenes
 Exornate well / and redy to expres
 Than pronuncyacyon / with chere and countenaunce
 Conueniently / must make the vtteraunce 1190

With humble voyce / and also moderate
 Accordynge / as by hym is audyence
 And yf there be / a ryght hye estate
 Than vnder honoure / and obedyence
 Reasonably done / vnto his excellence 1195
 Pronounsfynge his mater so facundious
 In all due maner / to be centencyons

For thoughe a mater be neuer so good
 Yf it be tolde / with tongue of barbary
 In rude maner / without the dyscrete mode 1200
 It is dysfourbaunce / to a hole companye
 For to se them / so rude and boyfoufly
 Demeane themfelfe / vtteryng the sentence
 Without good maner / or yet intellygence

It is a thyng / ryght gretely conuenable 1205
 To pronounce the mater / as it is conuenient

1179. Is] As 1509, 1554, 1555 1182. effect 1554, 1555 1186. in place 1509
 1197. sententious 1554 : centencyous 1555 1203. them felues 1554

And to the herers / ryght delectable
 Whan the vtterer / without impedymēt
 With ryght good maner / countenaunce and entent
 Doth tell his tale / vnto them tretably 1210
 Kepyng his maner / and voyce full moderatly

This is the costome / that the petes vse
 To tell theyr tale / with all due cyrcumstaunce
 The vylayne courage / they do moche refuse
 That is boyfious and rude of gouernaunce 1215
 And euermore / they do to them auauce
 Nurture maner / and all gentylnes
 In theyr behauynge / with all femelynes

And thus the gentyll rethorycyan
 Through the labour / of his ryall clergy 1220
 The famous nurture / orygynally began
 Oppressyng our rudenes / and our foly
 And for to gouerne vs / ryght prudently
 The good maner / encreaseth dygnyte
 And the rudenesse / also inyquyte 1225

The famous poete / who so lyst to here
 To tell his tale / it is folacyous
 Beholdynge his maners / and also his chere
 After the maner / be it sad or ioyous
 Yf it be sadde / his chere is dolorous 1230
 As in bewaylynge / a wofull tragedie
 That worthy is / to be in memory

And yf the mater / be ioyfull and gladde
 Lyke countenaunce / outwardly they make
 But moderacyon / in theyr myndes is hadde 1235
 Pleasure. E. ii.

1207. than ryght 1509

1210. tell omitted in 1555

1212. custome 1509

poetes 1509, 1554, 1555

1213. due circumsta(u)nace

1509, 1554, 1555

1216. to omitted in 1555

1227. this tale 1555

So that outrage / maye them not ouertake
 I can not wryte / to moche for theyr fake
 Them to laude / for my tyme is shorte
 And the mater longe / whiche I must reporte

Ca. xiii.

And the .v. parte / is than memoratyfe
 The whiche / the perfyte mynystracyon
 Ordynatly causeth / to be retentyfe
 Dryuynge the tale / to good conclusyon
 For it behoueth / to haue respeccyon
 Vnto the tale / and the veray gounde
 And on what ymage / he his mater founde

1240

1245

Yf to the orature / many a fundry tale
 One after other / treatably be tolde
 Than fundry ymages / in his clofed male
 Eche for a mater / he doth than well holde
 Lyke to the tale / he doth than so beholde
 And inwarde / a recapytulacyon
 Of eche ymage the moralyzacyon

1250

Whiche be the tales / he grounded pryuely
 Vpon these ymages / fygnifycacyon
 And whan tyme is / for hym to specyfy
 All his tales / by demonstracyon
 In due ordre / maner and reason
 Than eche ymage / inwarde dyrectly
 The oratoure / doth take full properly

1255

1260

So is enprynted / in his propre mynde
 Euery tale / with hole refemblaunce
 By this ymage / he dooth his mater fynde
 Eche after other / withouten varyaunce

1245. grounde 1509, 1554, 1555 1247. oratour 1554, 1555
 1254. groundeth 1509 1263. this] his 1509

Who to this arte wyll gyue attendaunce . 1265
As therof / to knowe the perfytenes
In the poetes scole / he must haue intres

Than shall he knowe / by perfyte study
The memoryall arte / of rethoryke defuse
It shall to hym / so well exemplyfye 1270
Yf that hym lyfte / the scyence to vse
Thoughe at the fyrste / it be to hym obtuse
With exercyse / he shall it well augment
Vnder cloudes derke / and termes eloquent

But now of dayes / the fynne of auaryce 1275
Exyleth the mynde / and the hole delyght
To coueyt connyng / whiche is grete preiudyce
For infacyatly / so blynded is theyr fyght
With the fyluer / and the golde so bryght
They nothyng thynke / on fortune varyable 1280
Whiche all theyr ryches / can make transmutable

The olde sawes / they ryght clene abiect
Whiche for our lernyng / the poetes dyde wryte
With auaryce / they are so fore infect
They take no hede / nothyng they wryte 1285
Whiche morally / dyde so nobly endyte
Reprouyng vyce / prayfynge the vertue
Whiche ydlenes / dyde euermore eschewe

Now wyll I ceafe / of lusty rethoryke
I maye not tary / for my tyme is shorte 1290
For I must procede / and shewe of aryfmetryke
With dyuers nombres / whiche I must reporte
Hope inwardly / doth me well conforte

Pleasure.

E. iii.

1275. now a dayes 1555
1293. comforte 1554, 1555

1281. shal make 1555

1284. arose, so fore 1555

To brynge my boke / vnto a fynysfment
Of all my mater / and my true entent

1295

Ca. xiiii.

O Thoughtfull herte / tombled all aboute
Vpon the se / of stormy ygnoraunce
For to fayle forthe / thou arte in grete doute
Ouer the wawes / of grete encombraunce
Without ony comferte / faufe of esperaunce
Whiche the exorteth / hardely to fayle
Vnto thy purpose / with dylygent trauayle

1300

Aufrycus aufter / bloweth frowardly
Towarde the lande / and habytacyon
Of thy well fauerde / and most fayre lady
For whose sake / and delectacyon
Thou hast take / this occupacyon
Pryncypally / ryght well to attayne
Her swete rewarde / for thy besy payne

1305

O penfyfe herte / in the stormy pery
Mercury northwest / thou mayst se appere
After tempest / to glad thyne emyspery
Hoyse vp thy sayle / for thou muste drawe nere
Towarde the ende / of thy purpos so clere
Remembre the / of the trace and daunce
Of poetes olde / with all thy purueyaunce

1310

1315

As morall gower / whose sentencyous dewe
Adowne refloweth / with fayre golden beames
And after Chaucers / all abroad doth shewe
Our vyces to clenfe / his depared fremes
Kyndlyng our hertes / with the fyre leames
Of morall vertue / as is probable

1320

In all his bokes / so swete and prouffitable

The boke of fame / whiche is sentencyous

He drewe hymselfe / on his owne inuēcyon 1325

And than the tragydyes / so pytous

Of the nyntene ladyes / was his traslacyon

And vpon his ymagynacyon

He made also / the tales of Caunterbury

Some vertuous / and some glade and mery 1330

And of Troylus / the pytous dolour

For his lady Crefyde / full of doubleneffe

He dyde bewayle / full well the langoure

Of all his loue / and grete vnhappyneffe

And many other bokes doubtles 1335

He dyde compyle / whose goodly name

In prynted bokes / doth remayne in fame

And after hym / my mayster Lydgate

The monke of Bury / dyde hym well apply

Bothe to contriue / and eke to translate 1340

And of vertue / euer in especyally

For he dyde compyle than full nyally

Of our blyssed lady / the conuerfacyon

Saynt Edmundes lyfe / martred with treason

Of the fall of prynces / so ryght woefully 1345

He dyde endyte / in all pytous wyfe

Folowyng his auctour / Bocas rufully

A ryght grete boke / he dyde truely compryse

A good enfample / for vs to dyspyse

This worlde so full / of mutabylyte 1350

In whiche no man / can haue a certaynte

Pleasure.

E. iiii.

1325. derewe 1509 1326, 1331, 1346. pyteous 1509

1327. translation 1554 : translation 1509, 1555

1336. godly 1555

1345. so omitted in 1554

And thre reasons / ryght gretely prouffitable
 Vnder coloure / he cloked craftely
 And of the chorle / he made the fable
 That shytte the byrde / in a cage so closely 1355
 The pamflete sheweth it exprefely
 He fayned also / the court of fapyence
 And translated / with all his dylygence

The grete boke / of the last destruccyon
 Of the cyte of Troye / whylome so famous 1360
 How for woman / was the confusyon
 And bytwene vertue / and the lyfe vycyous
 Of goddes and goddes / a boke folacyous
 He dyde compyle / and the tyme to passe
 Of loue he made / the bryght temple of glasse 1365

Were not these thre / gretely to commende
 Whiche them applyed fuche bokes to contrye
 Whole famous draughtes no man can amende
 The fyme of slothe they dyde frome them dryue
 After theyr dethe for to abyde on lyue 1370
 In worthy fame by many a nacyon
 Theyr bokes / theyr actes do make relacyon

O mayster Lydgate / the moſte dulcet ſprynge
 Of famous rethoryke / with balade ryall
 The chefe orygynall of my lernynge 1375
 What vayleth it / on you for to call
 Me for to ayde / now in eſpecyally
 Sythen your body / is now wrapte in cheſte
 I praye god / to gyue your ſoule good reſte

O what loſſe is it / of fuche a one 1380

1355. in cage 1509 1363. and goddeſſe 1509 : and Goddeſſes 1554
 1369. tyme 1554 : ſynne 1509, 1555 1377. eſpeciall 1554, 1555

It is to grete truely / me for to tell
Sythen the tyme / that his lyfe was gone
In all this realme / his pere dyde not dwell
Aboue all other / he dyde fo excell
None fyth his tyme / art wolde succede 1385
After theyr deth / to haue fame for theyr mede

But many a one / is ryght well experte
In this connyng / but vpon auctoryte
They fayne no fables / pleasaunt and couerte
But spend theyr tyme / in vaynfull vanyte 1390
Makyng balades / of feruent amyte
As gestes and tryfles / without fruytfulnes
Thus all in vayne / they spende theyr besynes

I lytell or nought / expert in poetry
Of my mayster Lydgate / wyll folowe the trace 1395
As euermore / fo his name to magnify
With fuche lytell bokes / by goddes grace
Yf in this worlde / I maye haue the space
The lytell connyng / that his grace me sent
In tyme amonge / in fuch wyfe shall be spent 1400

And yet nothyng / vpon presumpcyon
My mayster Lydgate / I will not enuy
But all onely / is myne intencion
With fuche labour / my selfe to occupy
As whyte by blacke / doth shyne more clerely 1405
So shall theyr maters / appere more pleasaunt
Byfyde my draughtes / rude and ygnoraunt

Ca. rv.

NOw in my boke / ferder to procede
To a chambre I went / replete with ryches

Where fat aryfmetryke / in a golden wede 1410
 Lyke a lady pure / and of grete worthynes
 The walles about / dyde full well expres
 With golde depaynted / euery perfyte nombre
 To adde / detraye / and to deuyde afonder
 The rofe was paynted / with golden beames 1415
 The wyndowes cryftall / clerely claryfyde
 The golden rayes / and depured streames
 Of radyant Phebus / that was purifyde
 Ryght in the bull / that tyme fo domifyde
 Thrughe wyndowes / was replendyshaunt 1420
 About the chambre / fayre and radyaūt
 I kneled downe / ryght soone on my kne
 And to her I fayd / o lady meruaylous
 I ryght humbly befeche your magefte
 Your arte to shewe / me fo facundyous 1425
 Whiche is defufe / and ryght fallacyous
 But I fhall fo apply myne exercyfe
 That the vary trouth / I fhall well deuyfe
 My fcyence fayde / ſhe is ryght necessary
 And in the myddes / of the fcyences all 1430
 It is now sette / ryght well and parfytely
 For vnto them / it is fo ſpecyall
 Nombrynge fo theyr werkes in generall
 Without me / they had no perfytenes
 I muſt them nombre / alwaye doubteles 1435
 Without nombre / is no maner of thyng
 That in our ſyght / we maye well ſe
 For god made all the begynnyng
 In nombre perfyte / well in certaynte
 Who knewe arfmetryke / in euery degre 1440
 All maner nombre / in his mynde were had

1414. To adde] The adde 1509 1420. Thrughe the 1509 1425. ſhewe
 all other texts 1429. it is 1509 1435. alwayes 1555 1438. at the 1554

Bothe to detraye / and to deuyde and adde

¶ But who wyll knowe / all the experyence

It behoueth hym / to haue grete lernynge

In many thynges / with true intellygence 1445

Or that he can haue perfyte rekenynge

In euery nombre / by expert connynge

To reherse in englysshe / more of this scyence

It were foly / and eke grete neclygence

¶ I thought full longe tyll I hadde a fyght 1450

Of la bell pucell / the most fayre lady

My mynde vpon her was / both daye and nyght

The feruent loue / so perft me inwardly

Wherfore I went / anone ryght shortly

Vnto the toure / swete and melodyons 1455

Of dame mufyke / so gaye and glorious

Ca. xvi.

W Han splendēt Phebus / in his myddaye spere
Was hyght in gemyne / in the fresshe season

Of lusty maye / with golden beames clere

And derke Dyane / made declynacyon 1460

Whan Flora floryfshed in this nacyon

I called vnto mynde / ryght inwardly

The reporte of fame / fomoche ententyfly

¶ Of la bell pucell / in the toure mufycall

And ryght anone / vnto the toure I went 1465

Where I sawe a temple / made of crystall

In whiche mufyke / the lady excellent

Played on bafe organs expedyent

Accordynge well / vnto dyopafon

Dyapenthe / and eke dyetefferon 1470

¶ In this temple was / grete solempnyte

And of moche people / there was grete preafe

I loked about / whether I coude se

1449. and eke] and the 1555

1458. hygh 1509: highe 1554

1455. melodious 1509, 1554: melodious 1555

1462. vnto] to 1555

La bell pucell / my langour to cease
 I coude not se her / my payne dyde encrease 1475
 Tyll that I spyed her / aboue / in a vault
 Whiche to my hert / dyde make so fore assaut
 With her beaute clere / and swete countenance
 The stroke of loue / I coude nothyng refyst
 And anone / without lenger circumstancee 1480
 To her I went / or that her persone wyfte
 Her thought I knewe not / she thought as she lyst
 By her I stode / with hert fore and faynt
 And dyde myfelfe / with her soone acquaynt
 The comyn wyt / dyde full lytell regarde 1485
 Of dame musyke / the dulcet armony
 The eres herde not / for the mynde inwarde
 Venns had rapte / and taken feruently
 Ymagynacyon / wrought full pryuely
 The fantasy gaue / perfyte Iugement 1490
 Alway to to her / for to be obedyent
 By estymacyon / moche doubtfully I cast
 Wheder I shoulde / by longe tyme and space
 Atteyne her loue / or elles to loue in wast
 My hert fobbed / and quaked in this cace 1495
 I stode by her / ryght nere in the place
 With many other / fayre ladyes also
 But so fayre as she / I neuer sawe no mo
 The feest done / dame musyke dyde go
 She folowed after / and she wolde not tary 1500
 Farewell she sayde / for I must parte you fro
 Alas thought I / that fortune doth so vary
 My sadde body / my heuy hert dyde cary
 I coude not speke / my hert was nere broken

1488. Venus 1509, 1554, 1555
 1494. Atteyne her, or els 1555

1491. Alway to her 1554, 1555
 1495, 1503, 1504. herte 1509

But with my heed / I made her a token

1505

Whan she was gone / inwardly than wrought

Vpon her beaute / my mynde retentyfe

Her goodly fygure / I graued in my thought

Excepte her felfe / all were expulcyfe

My mynde to her / was so ententyfe

1510

That I folowed her / into a temple ferre

Replete with Ioye / as bryght as ony sterre

Where dulcet Flora / her aromatyke dewe

In the fayre temple / adowne dyde dyftyll

All abrode / the fayre dropes dyde shewe

1515

Encensfyng out / all the vapours yll

With fuche a swetenes / Flora dyde fulfyll

All the temple / that my gowne well shewed

The lycoure swete / of the dropes endewed

And so to a chambre / full folacyous

1520

Dame mufyke wente / with la bell pucell

All of Iaſper / with ſtones precyous

The roſe was wrought / curyously and well

The wyndowes glaſed / meruaylouſly to tell

With clothe of tyſſue / in the rycheſt maner

1525

The walles were hanged / hye and cyrculer

There ſate dame mufyke / with all her mynſtrally

As taboures / trumpettes / with pypes melodyous

Sakbuttes / organs / and the recorder ſwetely

Harpes / lutes / and crouddes ryght delycyous

1530

Cyphans / douſſemers / w^t clarycymbales gloryous

Rebeckes / clarycordes / eche in theyr degre

Dyde fytte aboute / theyr ladyes mageſte

1525. riches 1554

1531. Cyphans 1509: Cimphans 1554: Cymphās 1555

Before dame mufyke / I dyde knele adowne
 Sayenge to her / o fayre lady pleafaunt 1535
 Your prudence reyneth / most hye in renowne
 For you be euer / ryght concordant
 With perfyte reafon / whiche is not varyaunt
 I befeche your grace / with all my dylygence
 To instructe me / in your noble fcyence 1540

It is she fayde / ryght gretely prouffitable
 For mufyke doth fette / in all vnyte
 The dyscorde thynges / whiche are varyable
 And deuoydeth myschefe / and grete inyquyte
 Where lacketh mufyke / there is no pleynte 1545
 For mufyke is concorde / and alfo peace
 Nothyng without mufyke / maye well encrease

The .vii. fcyences / in one monacorde
 Eche vp on other / do full well depende
 Mufyke hath them / fo fet in concorde 1550
 That all in one / maye ryght well extende
 All perfyte reafon / they do fo comprehend
 That they are waye / and perfyte doctryne
 To the Ioye aboue / whiche is celefityne

And yet alfo / the perfyte phyfyke 1555
 Whiche appertayneth well to the body
 Doth well refemble / vnto the mufyke
 Whan the inwarde intrayles / tourneth contrary
 That nature can not / werke dyrectly
 Than doth phesyke / the partes interyall 1560
 In ordre fet / to theyr orygynall

But yet phyfyke / can not be lyberall

As the .vii. scyence / by good auctoryte
 Whiche ledeth the foule / the waye in specyall
 By good doctryne / to dame eternyte 1565
 Onely of phyfyke / it is the propriete
 To ayde the body / in euery fekenes
 That is ryght frayle / and full of bryttylnes

And bycause phyfyke / is apendant
 Vnto the body / by helpe of medycene 1570
 And to the foule / nothyng apportaunt
 To caufe the body / for to enclyne
 In eternall helthe / so the foule to domyne
 For to the body / the scyence feuen
 Doth teche to lede / the foule to heuen 1575

And musyke selfe it is melodyous
 To reioyce the yeres / and confort the brayne
 Sharpyng the wyttes / with founde solacyous
 Deuoydyng bad thoughtes / whiche dyde remayne
 It gladdeth the herte / also well certayne 1580
 Lengthe the lyfe / with dulcet armony
 It is good recreacyon / after study

She cōmaunded her mynstrelles / ryght anone to play
 Mamours the fwete / and the gentyll daunce
 With la bell pucell / that was fayre and gaye 1585
 She me recommaunded / with all pleasaunce
 To daunce true mefures / without varyaunce
 O lorde god / how glad than was I
 So for to daunce / with my fwete lady

By her propre hande / soft as ony fylke 1590
 With due obeysaunce / I dyde her than take

1563, 1574. scyences 1554

1576. it selfe is 1554

1577. eeres 1509 : eares 1554

1580. certayne 1509 : certaine 1554, 1555

1582. As is 1554, 1555

Her skynne was whyte / as whalles bone or mylke
 My thoughtes was rauysshed / I myght not aslake
 My brennyng hert / she the fyre dyde make
 These daunces truely / musyke hath me tought 1595
 To lute or daunce / but it auayled nought

For the fyre kyndled / and waxed more and more
 The dauncyng blewe it / with her beaute clere
 My hert sekened / and began waxe fore 1600
 A mynute .vi. houres / and .vi. houres a yere
 I thought it was / so heuy was my chere
 But yet for to couer / my grete loue aryght
 The outwarde coutenauce / I made gladde and lyght

And for fere myne eyes / shoulde myne hert bewraye
 I toke my leue / and to a temple went 1605
 And all alone / I to my selfe dyde faye
 Alas what fortune / hath me hyder sent
 To deuoyde my Ioye / and my hert tourment
 No man can tell / how grete a payne it is
 But yf he wyll fele it / as I do ywys 1610

Alas o lady / how cruell arte thou
 Of pytous doloure / for to buylde a nest
 In my true herte / as thou dost ryght now
 Yet of all ladies / I must loue the best
 Thy beaute thereto / dyde me sure areft 1615
 Alas with loue / whan that it doth the please
 Thou mayst cease my care / and my payne soon ease

Alas how fore / maye I now bewayle
 The pyteous chaunce / whiche dyde me happe
 My ladyes lokes / dyde me so assayle 1620

1593. thought 1555 1596. auayleth 1555 1603. lyghe 1509
 1609. great payne 1555 1611. *With the words* Alas o lady, *Chapter XVII*
evidently begins, though not indicated in any of the editions 1615. surely
 1554

That todaynly / my herte was in a trappe
 By Venus caught / and with so fore a clappe
 That throughe / the grete froke dyde perfe
 Alas for wo / I coude not reuerse

Farewe all Ioye / and all perfyte pleasure 1625
 Fare well my lust / and my lykyng
 For wo is comen / with me to endure
 Now must I lede / my lyfe in mornynge
 I maye not lute / or yet daunce / or synge
 O la bell pncell / my lad glorious 1630
 You are the cause / that I am so dolorous

Alas fayre lady / and myne owne swete herte
 With my feruyce / I yelde me to your wyll
 You haue me fettred / I maye not avertere
 At your pleasure / ye maye me saue or kyll 1635
 Bycause I loue you / wyll you now me spyll
 Alas it were a pytous cace in dede
 That you with deth / shoulde rewarde my mede

A / a / that I am ryght wo bygone
 For I of loue / dare not to you speke 1640
 For fere of nay / that maye encrease my mone
 A naye of you myght / cause my herte to breke
 Alas I wretche / and yet vnhappy peke
 Into fuche trouble / myfery and thought
 With fyght of you / I am in to it brought 1645

And to my selfe / as I made complaynte
 I spyed a man / ryght nere me before
 Whiche ryght anone / dyde with me acquaynt
 Me thynke he sayde / that ye are nere forlorne

¶Pleasure.

F. i.

1623. throughout 1509
 1626. and all my 1509
 1636. you me 1554

1625. Farewell 1554: Farewel 1555
 1630. Pucell 1554: pucel 1555 lady 1509, 1554, 1555
 1637. piteous 1509 1647. espyed 1555

With inwarde payne / that your hert hath borne 1650
 Be not to penfyfe / call to mynde agayne
 How of one forowe / ye do now make twayne

Myne inwarde forowe / ye begyn to double
 Go your waye quod I / for ye can not me ayde
 Tell me he sayde / the caufe of my trouble 1655
 And of me now / be nothyng afraide
 Methynke that forowe / hath you ouerlayde
 Dryue of no lenger / but tell me your mynde
 It maye me happe a remedy to fynde

A a quod I / it vayleth not your speche 1660
 I wyll with you / neuer haue medlynge
 Let me alone / the most vnhappy wretche
 Of all the wretches / that is yet lyuyng
 Suche is the chaunce / of my bewaylynge
 Go on your waye / you are nothyng the better 1665
 To me to speke / to make the forowe gretter

Forsothe he sayde / remembre thynges thre
 The fyrste is / that ye maye sorowe longe
 Vnto yourfelfe / or that ye ayeded be
 And secondly / in grete paynes stronge 1670
 To muse alone / it myght tourne you to wronge
 The thyrde is it myght / you well ease truely
 To tell your mynde / to a frende ryght trusty

It is a Iewell / of a frende of trust
 As at your nede / to tell the secretenes 1675
 Of all your payne / and feruent lust
 His counfeyle soone / maye helpe and redres
 Your paynfull wo / and mortall heuynesse

1655. my] your 1554
 1666. make my 1554

1656. of me now] of my wo 1555
 1669. that you 1554 1675. the] your 1554

Alone is nought / for to thynke and mufe
Therfore good sone / do me not refuse 1680

And fyth that you are / plunged all in thought
Beware the pyt / of doloros dyfpayre
So to complayne / it vayleth you ryght nought
It maye so fortune / ye loue a lady fayre
Whiche to loue you / wyll nothyngre repayre 1685
Or elles ye haue lost / grete londe or substaunce
By fatall chaunge / of fortunes ordynaunce

Tell me the cause / though that it be so
In cause you loue / I knowe it by experyence
It is a payne / engendrynge grete wo 1690
And harde it is / for to make refyftence
Agaynst fuche loue / of feruent vyolence
The loue is dredefull / but neuertheles
There is no fore / nor yet no fykenes

But there is a falue / and remedy therfore 1695
So for your payne / and your forowe grete
Councell is medycyne / whiche maye you restore
Vnto your defyre / without ony let
Yf ye wyll tell me / where your herte is sette
In the chayre of forowe / no grete doubte it is 1700
To fynde a remedy / for your payne ywys

A phyfycyen truely / can lytell decerne
Ony maner sekenes / without fyght of vryne
No more can I / by good counfeyle you lerne
All fuche wofull trouble / for to determyne 1705
But yf you mekely / wyll to me enclyne
To tell the cause / of your grete greuoufnesse

¶ *Pleasure.*

F. ii.

1684. you loue 1509
1707. heuyneffe 1555

1689. cause] cafe 1509, 1554

1699. wyll] wolde 1509

Of youre inwarde trouble / and wofull sadnes

Than I began / with all my dylygence
 To here hym speke / so grounded on reafon 1710
 And in my mynde / dyde make aduertence
 How it was holfome / in trybulacyon
 To saue a good / and a true companyon
 For to knowe my forowe / and wofull grefe
 It myght me confort / and ryght well relese 1715

And of hym than / I asked this questyon
 What was his name / I prayde hym me tell
 Counseyle quod he / the whiche solucyon
 In my wofull mynde / I lyked ryght well
 And pryuely I dyde / his lesson spell 1720
 Sayenge to hym / my chaunce and destyny
 Of all other / is the most vuhappy

Why so quod he / thoughe fortune be straunge
 To you a whyle / tornynge of her face
 Her lourynge chere / she maye ryght foone chaunge 1725
 And you accepte / and call vnto her grace
 Dyspayre you not / for in good tyme and space
 Nothyng there is / but wysdome maye it wyne
 To tell your mynde / I praye you to begynne

Vnto you quod I / with all my hole assent 1730
 I wyll tell you trouthe / and you wyll not bewraye
 Vnto none other / my mater and entent
 Nay naye quod he / you shall not se that daye
 your hole affyaunce / and trust ye well ye maye
 In to me put / for I shall not vary 1735
 But kepe your counseyle / as a secretery

1713. saue *for* haue?

1715. relese 1509, 1554, 1555

1719. I lyked] whiche I like 1555

1726. excepte 1555

1714. wofull] carefull 1509

1717. me] to 1555

1722. vnhappy 1509, 1554

1734. trust well 1554

And than to hym / in the maner folowyng
 I dyde complayne / with fyghyng teres depe
 Alas quod I / you shall haue knowlegynge
 Of my heuy chaunce / that causeth me to wepe 1740
 So wo I am / that I can neuer slepe
 But walowe and tumble / in the trappe of care
 My herte was caught / or that I was ware

It happened so / that in a temple olde
 By the toure of musyke / at grete solemnyte 1745
 La bell pucell / I dyde ryght well beholde
 Whose beaute clere / and grete humylyte
 To my herte dyde caste / the darte of amyte
 After whiche stroke / so harde and feruent
 To her excellence / I came incontynent 1750

Beholdyng her chere / and louely countenaunce
 Her garmentes ryche / and her propre stature
 I regestred / well in my remembraunce
 That I neuer sawe / so fayre a creature
 So well fauourly / create by nature 1755
 That harde it is / for to wryte with ynke
 All her beaute / or ony hert to thynke

Fayrer she was / than was quene Elyne
 Proserpyne / Crefyde / or yet ypolyte
 Medea / Dydo / or yonge Polexyne 1760
 Alcumena / or quene Menelape
 Or yet dame rofamoūde / in certaynte
 None of all these / can haue the premyence
 To be compared / to her hyghe excellnce

Duryng the feest / I stode her nere by 1765
 Pleasure. F. iii.

1739. quod 1509, 1554, 1555 1755. fauored 1555 1757. her] the 1555
 1763. premyence 1509, preeminence 1554
 1764. line omitted in 1555 but found in all the other texts

But than he beaute / encreased my payne
 I coude nothyng / refyste the contrary
 She wrapte my herte / in a brennyng chayne
 To the musycall toure / she went than agayne
 I wente after / I rouded not be behynde 1770
 The chayne she haled / whiche my hert dyde bynde

Tyll that we came / in to a chambre gaye
 Where that musyke with all her mynstrally
 Dyuers bafe daunces / moost swetely dyde playe
 That them to here / it was grete melody 1775
 And dame musyke / commaunded curteysly
 La bell pucell / with me than to daunce
 Whome that I toke / with all my pleasaunce

By her swete honde / begynnynge the trace
 And longe dyde daunce / tyll that I myght not hyde 1780
 The paynfull loue / whiche dyde my herte embrace
 Bycause wherof / I toke my leue that tyde
 And to this temple / where I do abyde
 Forthe than I went / alone to bewayle
 My mortall forowe / without any fayle 1785

Now haue I tolde you / all the veraye trouthe
 Of my wofull chaunce / and grete vnhappynesse
 I praye you nothyng / with me to be wrothe
 Whiche am drowned / in carefull wretchednesse
 By fortune plunged / full of doublenes 1790
 A a sayde counseyle / doubte ye neuer a dele
 But your dyssease / I shall by wyldome heale

Remembre you / that neuer yet was he
 That in this worlde / dyde lede all his lyfe

1766. her 1554: hir 1555
 1793. you] yet 1555

1770. rouded] so in 1555: coude 1509, 1554

In Ioye and pleafure / without aduerfyte 1795
 No worldly thyng / can be without ftryfe
 For vnto pleafure / payne is affyrmatyfe
 Who wyll haue pleafure / phe muft fyrfte apply
 To take tge payne / with his cure befely

To deferue the Ioye / whiche after deth enfue 1800
 Rewardynge payne / for the grete befynesse
 No doubte your lady / wyll vpon you rue
 Seynge you apply / all your gentylnes
 To do her pleafure / and feruyfe doubtles
 Harde is herte / that no loue hath felte 1805
 Nor for no loue / wyll than enclyne and melte

Remembre ye / that in olde antyquyte
 How worthy Troylus / the myghty champyon
 What payne he fuffred / by grete extremyte
 Of feruent loue / by a grete longe feafon 1810
 For his lady Crefyde / by grete trybulacyon
 After his forowe / had not he grete Ioye
 Of his lady / the fayreft of all Troye

And the famous knyghte / yclypped Ponthus
 Whiche loued Sydoyne / fo moche entyerly 1815
 What payne had he / and what care dolorous
 For his lady / with love fo meruayloufly
 Was not her hert / wounded ryght wofully
 After his payne / his lady dyde her cure
 To do hym Ioye / honoure and pleafure 1820

Who was with loue / more wofully arayde
 Than were thefe twayne / and many other mo
 The power of loue / hath them fo afayde

1796. can not 1554 1798. phe for he, as in 1509, 1554, 1555
 1799. tge for the 1800. ferue 1555 deth] doth 1509, 1554 : death 1555
 1811. with trybulacyon 1509

That and I lyfte / I coude not reherse also
 To whome true loue / hath wrought mykell wo 1825
 And at the ende / haue hadde theyr defyre
 Of all theyr sorowe / for to quenche the fyre

Languyfhe no more / but plucke vp thyne herte
 Exyle dyspayre / and lyue a whyle in hope
 And kepe your loue / all clofe and couerte 1830
 It maye so fortune / that your lady grope
 Somwhat of loue / for to drynke a sope
 Thoughe outwardly / she dare not let you knowe
 But at the lasse / as I beleue and trowe

She can not kepe it / fo preuy and clofe 1835
 But that fomwhat / it shal to you appere
 By countenaunce / how that her loue arose
 Yf that she loue you / the loue it is so dere
 Whan you come to her / she wyll make you chere
 With conntenaunce / accordynge vnto loue 1840
 Full pryuely for to come to her aboue

Sendynge of loue / the meffangere before
 Whiche is her eyes / with louely lokes fwete
 For to beholde you / than euermore and more
 After the tyme / that you togyder mete 1845
 With louynge wordes / she wyll you than grete
 Sorowe no more / for I thyng in my mynde
 That at the lasse / she wyll be good and kynde

Alas quod I / she is of hye degre
 Borne to grete londe / treafure and substaunce 1850
 I fere to fore / I shall dyfdayned be
 The whiche wyll trouble / all my greuaunce

1824. not omitted in 1554

1826. hath 1509

1831. wil grope 1554

1835. priuely 1555

1836. to you it shal 1555

1838. loue is 1509, 1555

1840. countenaunce 1509, 1554, 1555

1842. meffangere 1509

1847. thyng] misprint for thynke. Cf. 1509, 1554, 1555

Her beaute is / the caufe of my penaunce
I haue no grete lande / treasure and ryches
To wynde the fauoure / of her nobleneffe 1855

What thoughe quod he / drawe you not abacke
For she hath ynoughe / in her possessyon
For you both / for you shall neuer lacke
Yf that ye orde it / by good reafon
And so in perfyte confyderacyon 1860
She wyll with loue / her grene flouryng age
Passe forth in Ioye / pleasure and courage

Youth is alwaye / of the course ryght lyght
Hote and moyft / and full of lustynes
Moost of the ayre / it is ruled by ryght 1865
And her complexyon / hath chefe intres
Vpon fanguyn / the ayres holfomnes
She is not yet / in all aboute .xviii. yere
Of tendre age / to pleasure most dere

Golde or fyluer / in any maner of wyfe 1870
For fanguyne youthe / it is all contrary
So for to coueyte / for it doth aryse
Onely engendred / vpon the malencoly
Whiche is drye colde / and also erthely
In whiche the golde / is trulye nutryfyde 1875
Ferre frome the ayre / so clerely purifyde

Thus couetyse / shall nothyng furmount
Your yonge ladyes herte / but onely nature
Shall in her mynde / make her to account
The grete losse of youth / her specciall treasure 1880
She knoweth she is / a ryght fayre creature

Pleasure.

G. i.

No doubte it is / but yet pryuely amonge
So hye is nature / with his werkes stronge

That she of force / the mannes company
Mufte well conueyte / for she maye not refyste 1885
Damne natures werke / whiche is fo secretly
Thoughe she be mayde / lette her faye what she lyst
She wolde haue man / thoughe no man it wyft
To make her Ioye / whan nature doth agre
Her thought is hers / it is vnto her fre 1890

Who spareth to speke / he spareth to spede
I shall proude for you conuentyente
A gentyll tyme / for to attayne your mede
That you shall go / to your lady excellent
And ryght before take good aduyfement 1895
Of all the mater / that ye wyll her shewe
Vpon good reafon / and in wordes fewe

Thus past we tyme / in communycacyon
The after none / with many a sentement
And what for loue / was best conclusyon 1900
We demed oft / and gaue a Iugement
Tyll that in the euen / was refulgent
Fayre golden Mercury / with his beames bryght
Aboute the ayre castyng / his pured lyght

Them to a chambre / swete and precyous 1905
Councell me ledde / for to take my reste
The nyght was wete / and also tenebrous
But I my selfe / with forowe opprest
Dyde often muse / what was for me best
Vnto my fayre lady / for to tell or faye 1910

1882. yet] you 1509: ye 1555 1884. mans 1554, 1555
1885. conueyte] couet 1554
1886. Damne] *misprint for Dame*. Cf. 1509, 1554, 1555
1888. no] do 1555 1896. ye] you 1509
1905. Them] *misprint for Then*. Cf. 1509, 1554

And all my drede was / for fere of a naye

Though that my bedde / was easi and softe

Yet dyde I tomble / I myght not lye styll

On euery fyde / I tourned me full ofte

Vpon the loue / I hadde so sette my wyll

1915

Longynge ryght fore / my mynde to fulfyll

I called counfeyle / and prayed hym to wake

To gyue me counfeyle / what were best to take

Ha ha quod he / loue doth you so prycke

That yet your herte / wyll nothyng be eafed

1920

But euermore / be feble and fyke

Tyll that our lady / hath it well appesed

Thoughe ye thynke longe / yet ye shall be pleased

I wolde quod I / that it were as ye saye

Fye fy quod he / dryue suche dyspayre awaye

1925

And lyue in hope / whiche shall do you good

Ioye cometh after / whan the payne is paste

Be ye pacyent / and sobre in mode

To wepe and wayle / all is for you in waft

Was neuer payne / but it hadde Ioye at laste

1930

In the fayre morowe / ryfe and make you redy

At .ix. at the clocke / the tyme is necessary

For vs to walke / vnto youre lady gent

The bodyes aboue / be than well domyfyde

To helpe vs forwarde / without impedymment

1935

Loke what ye saye / loke it be deryfyde

Frome perfyt reafon / well exemplyfyde

Forfak her not / thought that she saye naye

A womans guyfe / is euermore to delaye

Pleasure.

G. ii.

1917. a wake 1509
pleased 1554

1919. Aha 1509
1932. at clocke 1509

1922. our] your 1509, 1554
1934. domyfyde 1555

1937. exemplyfyde 1555

1938. thought (*misprint*): though(e) 1554, 1555

No castell can be / of so grete a strenght 1940
 Yf that there be / a sure syege to it layde
 It muſte yelde vp / or elles me be wonne at lengt
 Thoughe that to fore / it bathe ben longe delayde
 So contynuaunce / maye you ryght well ayde
 Some womans herte / can not ſo harded be 1945
 But beſy labour / maye make it agre

Labour and dylygence / is full meruaylous
 Whiche bryngeth a louer to his promocyon
 Nothyng to loue / is more deſyrous
 Than inſtaunt labour / and delectacyon 1950
 The harded hert / it gyueth occaſyon
 For to conſyder / how that her ſeruaunt
 To obtayne her loue / is ſo attendaunt

Thus all in comynyng / we the nyght dyde paſſe
 Tyll in the ayre / with cloudeſ fayre and rede 1955
 Ryſyn was Phebus / ſhynyng in the glaſſe
 In the chambre / his golden rayes were ſprede
 And dyane derlynyng / pale as ony lede
 Whan the lytell byrdes / ſwetely dyde fynge
 With tunes muſycall / in the fayre mornyng 1960

**¶ Of the dolorous / and lowly dyſputacyon bytwene la
 bell Pucell and graunde Amoure. Ca. xbiij.**

1942. elles be 1509 : els be 1554 : els we be 1555 length 1509
 1943. bathe] hath 1509, 1554, 1555 1953. attayne 1554
 1954. cōmunyng 1554 : comonyng 1555
 1958. derlynyng] declynyng 1509 : declynyng 1554 : derlyng 1555



Councell and I / than rose full quykely
 And made vs redy / on our waye to walke
 In your clenly wede / apparayled proprely
 What I wolde saye / I dyde vnto hym talke
 Tyll on his boke / he began to calke
 How the sonne entred was in Gemyne
 And eke Dyane / full of mutabylyte

1965

Entred the Crabbe / her propre mancyon
 Pleasure.

G. iii.

1962. our] her 1555

1963. your] *misprint for our in all the texts!*

Than ryght amyddes / of the dragons heed
 And Venus / and she made coniuncyon 1970
 Frome her combust waye / she hadde her so sped
 She had no let / that was to be dredde
 The assured ayre / was depaynted clere
 With golden beames / of fayre Phebus spere
 Than forth so went / good counceyll and I 1975
 At .vi. at clocke / vnto a garden fayre
 By mufykes toure / walled most goodly
 Where la bell pucell / vfed to repayre
 In the fwete mornynge / for to take the ayre
 Amonge the floures / of aromatyke fume 1980
 The masty ayre / to exyle and consume
 And at the gate / we mette the portresse
 That was ryght gentyll / and called curteysy
 Whiche salued vs / with wordes of mekenesse
 And axed vs / the veraye cause and why 1985
 Of our comynge / to the gardeyne sothel
 Truely sayde we / for nothyng but well
 A lytell to speke / with la bell pucell
 Truely quod she / in the garden grene
 Of many a fwete / and foundry floure 1990
 She maketh a garlonde / that is veraye shene
 With trueiours / wrought in many a coloure
 Replete with swetenes / and dulcet odoure
 And all alone / withouten company
 Amyddes an herber / she fytteth plefaunty 1995
 Now stande you styll / for a lytell space
 I wyll lette her / of you haue knowlegynge
 A remedy fwete lady / of my herte *a*
 It is youre owne / it can nothyng afiltere *b*

1971. Frome the 1555 1976. a clocke 1555 1977. walked 1555
 1981. mysty 1509, 1555: misty 1554 1986. fothely 1509
 1990. fundry 1554, 1555 1995. pleasauntly 1509, 1555
 1998 *a* and *b*. These two lines properly follow l. 2140, and are so printed in
 the edition of 1554. They are omitted from the 1555 text

And ryght anone / she went to her grace
Tellynge her than / how we were comynge
To speke with her / gretely defyrynge 2000
Truely she sayde / I am ryght well contente
Of thyer comynge / to knowe the hole entent

Then good curtefy / without taryenge
Came vnto vs / with all her dylygence
Prayenge vs / to take our entrynge 2005
And come vnto the ladyes preſence
To tell your erande / to her excellence
Than in we went / to the gardyn glorious
Lyke to a place / of pleaſure mooſt ſolacyous

With flora paynted / and wrought curyously 2010
In dyuers knottes / of meruaylons gretenes
Rampande Lyons / ſtode vp wonderfly
Made all of herbes / with dulcet ſwetenes
With many dragons / of meruaylous lykenes
Of dyuers floures / made full craftely 2015
By flora couloured / with colours fundry

Amyddes the garden / ſo moche delectably
There was an herber / fayre and quadrante
To paradyſe / ryght well comparable
Sette all aboute / with floures flaſgraunt 2020
And in the myddle / there was reſplendyſſhaune
A dulcet ſprynge / and meruaylons fountayne
Of golde and aſure / made all certayne

In wonderfull / and curyous ſymylytude
There ſtode a dragon / of fyne golde ſo pure 2025
Vpon his tayle / of myghty fortytude

¶ Pleaſure.

G. iiiii.

2002. thyer] their 1554 2006. the] her 1509 2007. your] our 1509
2011, 2022. marueylo(u)s 1554, 1555
2017. delectably] *misprint for* delectable 2020. fragraunt 1555
2021. reſplendyſſhaunte 1509 : reſpendiſhaunt 1554

Wrethed and skaled all with asure
 Hauynge thre hedes / dyuers In fygure
 Whiche in a bath / of the fyluer grette
 Spouted the water / that was fo dulcette 2030

Befyde whiche fountayne / the most fayre lady
 La bell pucell / was gayly fyttynge
 Of many floures / fayre and ryally
 A goodly chaplet / she was in makynge
 Her heer was downe / so clerely thynynge 2035
 Lyke to the golde / late purifyde with fyre
 Her heer was bryght / as the drawn wyre

Lyke to a lady / for to be ryght trewe
 She ware a fayre / and goodly garment
 Of most fyue veluet / all of Indy blewe 2040
 With armynes powdred / bordred at the vent
 On her fayre handes / as was conuenient
 A payre of gloues / ryght sclender and soft
 In approchyng nere / I dyde beholde her oft

And whan that I came / before her prefence 2045
 Vnto the grounde / I dyde knele adowne
 Sayenge O lady / moost fayre of excellence
 O sterre so clere / of vertuous renonwne
 Whose beaute fayre / in euery realme and towne
 Indued with grace / and also goodnes 2050
 Dame fame the her selfe / dooth euermore expresse

Amoure.

Pleafe it your grace / for to gyue audyence
 Vnto my wofull / and pytous complaynt
 How feruent loue / without resyftence
 My carefull herte / hath made lowe and faynte 2055

2027. Wretched 1555

2040. fine 1509, 1554 : fyne 1555

2050. also wyth 1555

2028. In for in. Cl. 1509, 1554, 1555

2048. renounne 1509 : renowne 1554, 1555

2051. the omitted in 1509

And you therof / are the hole constraynt
your beaute truely / hath me fettred faste
Without youre helpe / my lyfe is nerehande past

Pucell.

Stande vp quod she / I meruayle of this cace
What fodayne loue / hath you so arayde 2060
With so grete payne / youre herte to embrace
And why for me / ye shoulde be so dysmayde
As of your lyfe / ye nede not to be afrayde
For ye of me / now haue no greter awe
But whan ye lyfte / ye maye your loue withdrawe 2065

Amoure.

Than stode I vp / and ryght so dyde she
Alas I sayde than / my herte is so sette
That it is youre / it maye none other be
Yourselfe hath caught it in so sure a nette
That yf that I maye not / your fauour gette 2070
No doubte it is / the grete payne of loue
Maye not awage / tyll deth it remoue

Pucell.

Truely quod she / I am obedyent
Vnto my frendes / whiche do me so guyde
They shall me rule / as is conuenyent 2075
In the snare of loue / I wyll nothyng flyde
My chaunce or fortune / I wyll yet abyde
I thanke you / for your loue ryght humbly
But I your cause / can nothyng remedy

Amoure.

Alas madame / yf I haue enterpryfed 2080
A thyng to hye truely / for my degre
All that causes / whiche I haue commyfed
Hath ben on fortunes gentyll vnyte
Trustyng truely / that she wolde fauour me

2064. no great 1554

2082. that] those 1554

In this cafe / wherfore now excufe 2085
 Your humble feruaunte / and not me refuse

Pucell.

Ha ha / what vayleth all your flattery
 Your fayned wordes / shall not me appefe
 To make myne herte / to enclyne inwardly
 For I myfelfe / now do nothyng snppofe 2090
 But for to proue me / you flater and glofe
 You fhall not dye / as longe vs you fpeke
 There is no loue / can caufe your herte to breke

Amoure

I wolde madame / ye hadde prrrogatyue
 To knewe the preuyte / of my perfyte mynde 2095
 How all in payne / I lede my wofull lyue
 Than as I trowe / ye wolde not be vnkynde
 But that fome grace / I myght in you fynde
 To caufe myne herte / whiche you fetred fure
 With brennyng cheynes / fuche wo to endure 2100

Pucell.

By veraye reafon / I maye gyue Iugement
 That it is guyfe / of you euerychone
 To fayne you feke / with fubtyll argumente
 Whan to youre lady / ye lyft to make youre mone
 But of you true / is there fewe or none 2105
 For all your payne / and wordes eloquent
 With dame repentaunce / I wyll not be fhent

Amoure.

O fwete madame / now all my defteny
 Vnhap and happy / vpon you doth growe
 Yf that you call me vnto your mercy 2110
 Of all happy the moft happy I trowe

2087. A, A, 1509 2090. snppofe] *misprint for* suppose. 2092. as ye
 1509: as you 1554, 1555 2094. prerogatyue 1509: prerogative 1554 2095.
 knewe (*misprint*): knowe 1554, 1555 2102. is the 1554 2104. you
 lift 1554 2105. there is 1554

Than shall I be / of hye degre or lowe
And yf ye lyfte / so me than to forsake
Of all vnhappy / none shall be my make

Pucell.

Your fortune on me / is not more applyed 2115
Than vpon other / for my mynde is fre
I haue your purpose / oft ynoughe denyed
You knowe your answere / now certaynte
What nede your wordes / of curyofyte
Wowe here nomore / for you shall not spede 2120
Go loue an other / where ye maye haue mede

Amoure.

That shall I not / thoughe that I contynewe
All my lyfe / in payne and heuynes
I shall not chaunge you / for none other newe
You are my lady / you are my maysteres 2125
Whome I shall serue / with all my gentylnes
Exyle hym neuer / frome your herte so dere
Whiche vnto his / hath sette you most nere

Pucel.

The mynde of men / chaungeth as the mone
Yf you mete one / whiche is fayre and bryght 2130
Ye loue her best / tyll he se ryght soone
An other fayrer / vnto your owne fyght
Vnto her than / youre mynde is tourned ryght
Truely your loue / thoughe ye make it straunge
I knowe full well / ye wyll it often chaunge 2135

Amoure.

Alas madame / now the bryght lodes sterre
Of my true herte / where euer I go or ryde
Thoughe that my body / be frome you aferr
Yet my herte onely / shall with you abyde
Whan than you lyfte / ye maye for me prouyde 2140

2118. certayne 1555 2120. We will here 1509: Woe here 1554 thou
shalt 1555 2125. mistris 1554 2131. he se] ye se 1509, 1554 2135. you
wyll it 1509: it omitted in 1555 For 2141-2 see ll. 1998 a and b. These
lines are omitted in 1555. For convenience they are printed here:

'A remedy swete lady / of my herte
It is your owne / it can nothyng aferte'

Pucell.

Naye truly / it can nothyng be myne
 For I therof / take no possessyon
 Your hert is your / by substauncyall lyne 2145
 It is not in my domynacyon
 Loue where ye lyst / at euery season
 Your hert is fre / I do not it accepte
 It is your owne / I haue it neuer kepte

Amoure.

Alas madame / ye maye saye as ye lyst 2150
 With your beaute / ye toke myne herte in snare
 Youre louely lokes / I coude not resyst
 Your vertuous maner / encreaseth my care
 That of all Ioye / I am deuoyde and bare
 I fe you ryght often / as I am a slepe 2155
 And whan I wake / do fygh with teres depe

Pucell.

So grete deceyte / amonge men there is
 That harde it is / to fynde one full stable
 Ye are so subtyll / and so falsse ywys
 Youre grete deceyte / is nothyng commendable 2160
 In storyes olde / it is well probable
 How many ladyes / hath ben ryght falsely
 With men deceyued / yll and subtylly

Amoure.

O good madame / though that they abused
 Them to theyr ladyes / in theyr grete deceyte 2165
 Yet am I true / let me not be refused
 Ye haue me taken / with so fayre a bayte
 That ye shall neuer / out of my conceyte
 I can not wrynche / by no wyle nor Croke
 My herte is fast / vpon so sure a hoke 2170

Pucell.

Ye so fayde they / tyll that they hadde theyr wyll

2145. your 1509: yours 1554 2150. as ye] what you 1554
 2155. when I am 1554 2161. prouable 1555

Theyr wyll accomplyshed / they dyde fle at large
 For men saye well / but they thynke full yll
 Though outwarde swetenes / your tōge doth enlarge
 Yet of your hert / I neuer can haue charge 2175
 For men do loue / as I am ryght fure
 Now one now other / after theyr pleasure

Amoure.

All that madame / I knewe ryght perfyteley
 Some men there be / of that condycyon
 That them delyte / often in nouelry 2180
 And many also / loue perfeccyon
 I cast all fuche / nouvelles in abieccyon
 My loue is sette / vpon a perfyte grounde
 No falsed in me / truely shall be founde

Pucell.

Ye saye full well / yf ye meane the same 2185
 But I in you / can haue no confydence
 I thynke ryght well / that it is no game
 To loue vnloved / with percynge influence
 You shall in me fynde / no fuche neclygence
 To graunt you loue / for ye are vnthryfty 2190
 As two or thre / to me doth specyfy

Amoure.

Was neuer louer / without enmyes thre
 As enuy malyce / and perturbaunce
 Theyr tonges are poyson / vnto amyte
 What man on lyue / can vse fuche gouernaunce 2195
 To attayne the fauoure / withouten varyaunce
 Of euery perfone / but ryght pryuely
 Behynd his backe / some sayth vnhappely

Pucell.

Trouthe it is / but yet in this cace
 Your loue and myne / is full ferre afondre 2200

2178. knowe 1509, 1554
1554: falsed 1555

2182. obiection 1555
2196. the omitted in 1554

2184. falsede 1509,

But thoughe that I do / your herte so race
 Yf I drede you / it is therof no wondre
 With my frendes / I am so fore kepte vnder
 I dare not loue / but as they accorde
 They thynke to wedde me / to a myghtylorde 2205

Amoure.

I knowe madame / that your frendes all
 Vnto me fure / wyll be contraryous
 But what for that / your selfe in specyall
 Remembre there is / no loue so Ioyous
 As is youre owne to you most precyous 2210
 Wyll you gyue your youthe / and your flouryng aege
 To them / agaynst your mynde in maryage

Pucell.

Agaynst my mynde / of that were I lothe
 To wed for fere / as them to obey
 Yet had I leuer / they were somewhat wrothe 2215
 For I my selfe / do bere the locke and kaye
 Yet of my mynde / and wyll do many adaye
 Myne owne I am / what that I lyst to do
 I flande vntyed / there is no Ioye therto

Amoure.

O swete lady / the good perfyte sterre 2220
 Of my true herte / take ye now pyte
 Thynke on my payne / whiche am tofore you here
 With youre swete eyes / beholde you and fe
 How thought and wo / by grete extremyte
 Hath chaunged my hue / in to pale and wanne 2225
 It was not so / whan I to loue began

Pucell.

So me thynke / it doth ryght well appere
 By your colour / that loue hath done you wo
 Your heuy countenaunce / and your dolefull chere

Hath loue fñche myght / for to araye you so
In so short a space / I meruayle moche also
That ye wolde loue me / so fure in certayne
Before ye knewe / that I wolde loue agayne

Amoure.

My good dere herte / it is no meruayle why
Your Beaute clere / and louely lokes swete
My hert dyde perce / with loue so sodaynly
At the fyrste tyme / that I dyde you mete
In the olde temple / whan I dyde you grete
Youre Beaute my herte / so furely assayde
That fyth that tyme / it hath to you obeyde

Ca. xix.

YOur wo & payne / & all your languysshynge
Contynually / ye shall not spende in wayne
Sythen I am cause / of your grete mornynge
Nothyng exyle you / shall I by dysdaye
Your hert and myne / shall neuer parte in twayne
Thoughe at the fyrste / I wolde not condescende
It was for fere / ye dyde some yll entende

Amoure.

With thought of yll / my mynde was neuer myxte
To you madame / but alwaye clene and pure
Both daye and nyght / vpon you hole perfyxte
But I my mynde / yet durst nothyng dyscure
How for your sake / I dyde fuche wo endure
Tyll now this houre / with dredefull hert so faynt
To you swete herte / I haue made my complaynt

I demed ofte you loued me before
By your demenour / I dyde it aspye
And in my mynde I Iuged euermore
That at the laste / ye welde full secretly

2230. fuche 1509 2240-1. Between these two lines Pucel is printed
in 1554 2244. dysdayne 1509: disdaine 1554 2258. wolde 1509: woulde 1554

Tell me your mynde / of loue ryght gentyllly
 As ye haue done / fo my mercy to craue 2260
 In all worfhyppe / you shall my true loue haue

Amoure.

O lorde god than / how Ioyfull was I
 She loked on me / with louely conntenaunce
 I kyft her ones or twyes ryght swetely
 Her depured vyfage / replete with pleafaunce 2265
 Reioyced my herte / with ameraus purueyaunce
 O lady clere / that perfte me at the rote
 O floure of conforte / all my hele and bote
 O gemme of vertue / and lady excellent
 Aboue all other / in beauteous goodlyneffe 2270
 O eyen bryght / os fterre refulgenr
 O profounde caufe / of all my fekenefse
 Now all my Ioye / and all my gladneffe
 Wolde god that we were / Ioyned in one
 In maryage before / this daye were gone 2275

Pucell.

A a fayde she / ye muft take payne a whyle
 I muft departe / by the compulcyon
 Of my frendes I wyll not you begyle
 Though they me lede / to a ferre nacyon
 My herte shall be / without varyacyon 2280
 With you prefent / in perfyte fykerneffe
 As true and ftale / without doublenes
 To me to come / is harde and daungerous
 Whan I am there / for gyauntes vgly
 With monftres alfo / blacke and tedyous 2285
 That by the waye / awayte full cruelly
 For to dyftroye you / yll and vtterly

2263. countenaunce 1509, 1554, 1555 2265. vyfage 1509, 1554, 1555
 2271. os] as 1509 refoulgent 1509 : refulgent 1554, 1555 2276. a payne 1555

Whan I am there / for gyauntes vgly 2284 *a*
 With two monstres / also blacke and tedyous 2285 *b*
 That by the waye / awayte full cruelly 2286 *c*
 For to destroye you / yll and vtterly 2287 *d*
 Whan you that waye / do take the passage
 To attayne my loue / by hye aduauntage

Amoure.

All that madame / was to me certyfyde 2290
 By good dame fame / at the begynnynge
 Whan she to me / of you well notyfyde
 As she came frome / the toure of lernynge
 Of all fuche enemyes / the myght excludynge
 I promyse vnto you / here full faythfully 2295
 Whan I departe / fto me dame astronomy
 That I wyll to the toure of chyualry
 And for youre sake / become aduenturous
 To subdue / all enemyes / to me contrary
 That I maye after / be ryght Ioyous 2300
 With you my lady / most swete and precyous
 Wo worth the cause of youre departynge
 Whiche all my sorowes / is in renuyng
 Alas what pleasure / and eke without dysporte
 Shall I now haue / whan that be gone 2305
 Ha ha truely / now without good conforte
 My dolorous herte / shall be lefte alone
 Without your prefence / to me is none
 For euery houre / I shall thynke a yere
 Tyll fortune brynge me / vnto you more nere 2310
 Yet after you / I wyll not be ryght longe
 But hast me after / as fast as I maye
 In the toure of chyualry / I shall make me stronge

Pleasure.

H. i.

2284-7 are repeated from the preceding page, and in 2285 *b* two is inserted before monstres. In 1555 two appears also, but not in 1509 2296. from 1554: frome 1509, 1555 2305. ye be 1509, 1554, 1555 2306. A.A 1509

Aud after that passe / shortly on my waye
 With dyligent laboure / on my Iourney 2315
 Spyte of your enemyes / I shall me so spede
 That in short tyme / ye maye rewarde my mede

I thanke you quod she / with my hert entere
 But yet with me / ye shall make couenaunt
 As I to you / am ryght lefe and dere 2320
 Vnto no perfone / ye shall so aduaunte
 That I to loue you / am so attendaunte
 For any thyng / your counsell not bewraye
 For that full foone / myght vs both betraye

And to tell me / I praye you hertly 2325
 Yonder is counseyle / how were ye acquaynted
 He is both honest / and true certaynly
 Doth he not knowe / how your herte is faynted
 With feruent loue / so surely attaynted
 Yf he so do / yet I nothyng repent 2330
 He is so secrete / and true of entent

Truely madame / bycause ye are content
 I shall you tell / how the mater was
 Whan that youre beaute / clerely splendent
 In to my herte / full wonderly dyde pas 2335
 Lyke as fayre Phebus / doth shyne in the glas
 All alone / with inwarde care so rent
 In to a temple forth on my waye I went

Where that I walked / plunged in the pytte
 Of grete dyspayre / and he than me mette 2340
 Alas he sayde / me thynke ye lose your wytte
 Tell me the trouthe now / without ony lette
 Why ye demeane / suche mortall forowe grette

2314. *misprint for* And. Cf. 1509, &c. 2326. were you 1554
 2330. he] ye 1555 2335. wonderly 1554

A voyde quod I / you shall nothyng it knowe
 You can not helpe me / in the case I trowe 2345
 But he suche reason / and fruytfull sentence
 Dyde for hym laye / that I tolde hym all
 Whan he it knewe / with all his dylygence
 He dyde me conforte / than in specyall
 Vnto my mynde / he bad me to call 2350
 Who spareth to speke / he to spede doth spare
 Go tell your lady / the cause of youre care
 By whose counseyle / grounded in wyfdome
 To the entent / I shoulde spede the better
 And ryght shortly / I dyde than to you come 2355
 But drede alwaye / made my sorowe greter
 After grete payne / the Ioyes is the swetter
 For who that tasteth paynfull bytternes
 The Ioye to hym / is double swetenes
 And ther with all / I dyde vnto her brynge 2360
 Councell my frende / and full ryght meke
 Dyde hym receyue / as he was comynge
 And of all thynges / she dyde hym beseke
 After her partynge / the same weke
 To hast me forwarde / to my Iourneys ende 2365
 Therto quod I / I do well condyscende
 Fare well quod she / I maye no lenger tary
 My feendes wyll come / of that were I lothe
 I shall retayne you in my memory
 And they it knewe / they wolde with me be wrothe 2370
 To loue you best / I promyse you my trouthe
 And than myne eyen / grete sorowe shewed
 With teres false / my chekes were endewed

Pleasure.

H. ii.

2345. me omitted in 1555 2348. his] my 1555 2353. wofe 1509
 2358. tasted 1509 2362. than as 1509 2364. he departyng 1555
 2368. feendes] frendes 1509, 1554, 1555 2370. wro 1509

Her eyes graye / began to loke ryght reed
 Her gaye whyte colour / began for to pale 2375
 Upon her chekes / so the droppes were sprede
 Whiche frome her eyen / began to aduale
 Frome her swete herte / she dyde the fyghes hale
 Neuer before / as I trowe and wene
 Was suche departynge / true louers betwene 2380

We wyped our chekes / our forowe to cloke
 Outwardly faynyng / vs to be gladde and mery
 That the people / shoulde not perceyue the smoke
 Of our hote fyre / to lyght the emyspery
 Thoughe inwardly / with a stormy pery 2385
 The fyre was blowen / yet we dyde it couer
 Bycaufe abroad / it shoulde nothyng perceyuer

Out of the garden / to an hauen fyde
 Forth we went / where was a shyp ryght large
 That taryed there / after the floyng tyde 2390
 And so than dyde there / many a bote and barge
 The shyp was grete / fyue .C. tonne to charge
 La bell pucell / ryght anone me tolde
 In yondre shyp / whiche that ye beholde

Forthe must I sayle / without longer delaye 2395
 It is full see / my frendes wyll come soone
 Therfore I praye you / to go hens your waye
 It draweth fast / now towarde the none
 Madame quod I / your pleafure shall be done
 With wofull herte / and grete fyghes ofte 2400
 I kyffed her lypes / that were swete and softe

She vnto me / nor I vnto her coude speke

2381. sorowes 1554 2384. the] theyr 1509 2389. we] he 1555 was]
 as 1555 2390. flowynge 1509 2395. lenger 1554 2398. the hygh 1509
 2402. coude 1554 : colde 1555

And as of that / it was no grete wondre
 Our hertes swelled / as that they shoulde brede
 The fyre of loue / was so fore kepte vnder
 Whan I frome her / shoulde departe afondre
 With her sayre heed / she dyde lowe enclyne
 And in lykewyse / so dyde I with myne

2405

Of the grete sorowe that graunde Amoure made af-
 ter her departynge / and of the wordes of counceyle. Ca-
 pitulo.  rr.



Her frendes and she / on theyr waye they sayled
 Alonge the hauen / god them saue and brynge
 Vnto the londe / I herde whan that they hayled
 With a grete peale / of gunnes at theyr departynge
 The meruaylous toure / of famous cunnyng
 No gunne was shotte / but my herte dyde wepe
 For her departynge / with wofull teres depe
 Pleasure.

2410

2415

H. iii.

Chapter heading, l. 2. her] the 1555 departynge 1509, 1555: departyng
 1554 2404. brede] breake 1554: breke, 1509, 1555

Councell me comforted / as euer he myght
 With many storyes / of olde antyquyte
 Remembre he fayde / that neuer yet was wyght
 That lyued alwaye / in grete tranquylyte
 But that hym happed / some aduerfyte 2420
 Than after that / whan the payne was paste
 The double Ioye / dyde comforte them at last

Ye nede nothyng / for to make grete dolour
 Fortune to you / hath ben ryghte fauourable
 Makynge you / to attayne the good fauour 2425
 Of your lady / so fwete and amyable
 No doubte it is / she is true and stable
 And demeane you so / that in no wyse
 No man perceyue / or of youre loue furmyse

Be hardy / fyers / and also coragious 2430
 In all youre batayles / without febones
 For ye shall be / ryght well vycoryous
 Of all youre enmyes / so full of subtylnes
 Arme you with wyfdome / for more furenes
 Let wyfdome werke / for she can stedfasty 2435
 In tyme of nede / refyste the contrary

Was neuer man / yet surely at the bayte
 With fapyence / but that he dyde repent
 Who that is ruled / by her hygh estate
 Of his after wytte / shall neuer be shent 2440
 She is to man ryght benyuolent
 With walles sure / she doth hym fortyfye
 Whan it is nede / to refyste a contrary

Was neuer place / where as she dyde guyde

2421. And after 1509 2429. or omitted in 1555 2431. feblenes 1509,
 1554, 1555 2435. stedfastly 1509, 1554 2437. the bate 1509, at debate
 1554

With enmyes / brought to destruccyon 2445
A remedy / she can so well prouyde
To her hygh werke / is no comparyson
It hath so stronge / and fure fundacyon
Nothyng there is / that can it molyfy
So fure it is / agaynst a contrary 2450

Of her alwayes / it is the perfyte guyfe
To begynne nothyng of mutabylyte
As is the warre / whiche maye soone aryfe
And wyll not downe / it maye so stourdy be
The begynner oft / hath the inyquyte 2455
Whan he began / wyfdome dyde reply
In his grete nede / to refyste the contrary

The myghty pryant / somtyme kynge of Troye
With all his Cyte / so well fortyfyed
Lytell regarded / all his welthe and Ioye 2460
Without wyfdome / truely exemptyfyed
His propre deth / hymselfe he nutryfyde
Agaynst his warre / wyfdome dyde reply
At his grete nede / to refyst the contrary

And where that wyfdome / ruleth hardynes 2465
Hardynes than is / euer inuyncyble
There maye nothyng / it vaynquysshē or oppres
For prudence is / so well intellygyble
To her there is / nothyng impossyble
Her grounded werke / is made so perfytely 2470
That it must nedes / refyste the contrary

To wofull creatures / she is goodly leche
With her good fyfster / called pacyence

To the toure of Ioye / she doth them tell weche
 In the waye of hope without refyftence 2475
 Who to her lyft / to applye his dylygence
 She wyll hym brynge / to worfhypp fhortly
 That he fhall well refyfte the contrary

Ryght fo let wyfdome / youre forowe furrende
 And hye you faft / vnto dame geometry 2480
 And let no thought / in youre herte engendre
 But after this / fpeke to Aftronomye
 And fo frome thens / to the toure of chyualry
 Wher of the worthy kynge Melyzyus
 You fhall be made / foone knyght aduenturous 2485

And fare you well / for I muft frome you go
 To other louers / whiche are in dyspayre
 As I dyde you / to confort them alfo
 It is grete nede / that I to them repayre
 Habundant teres / theyr hertes do refleyre 2490
 Farewell quod I / my good frende fo true
 I wolde with me / ye myght alwaye enfue

Then agayne / I went to the toure melodyous
 Of good dame mufyke / my leue for to take
 And pryuely / with thefe wordes dolorous 2495
 I fayde o toure / thou mayft well aflake
 Suche melody now / in the more to make
 The gemme is goone / of all famous porte
 That was chefe caufe / of the grete conforte

Whylome thou was / the fayre toure of lyght 2500
 But now thou arte replete with derkenes
 She is now gone / that fhone in the fo bryght

2474. well teche 1509. See note 2479. furrend[r]e. Cf. 1554, 1555
 2488, 2499. comfort 1509 2490. teres 1509 2499. thy 1509

Thou was some tyme the toure of gladnes
 Now mayst thou be the toure of heuynes
 For the chefe is gone of all thy melody 2505
 Whose beauty clere made moost swete armony

The fayre carbuncle so full of clerenes
 That in the truely dyde moost purely shyne
 The perle of pyte replete with swetenes
 The gentyll gyllofer the goodly columbyne 2510
 The redolente plant of the dulcet vyne
 The dede aromatyke may no more enfence
 For she is so ferre out of thy prefence

A / A truely in the tyme so past
 Myne erande was the often for to se 2515
 Now for to entre I may be agast
 Whan thou arte hens the sterre of beaute
 For all my delyte was to beholde the
 A toure / toure all my Ioye is gone
 In the to entre conforte is there none 2520

So then inwardly my selfe bewaylynge
 In the toure I wente in to the habytacle
 Of dame musyke where she was syngyng
 The ballades swete in her fayre tabernacle
 Alas thought I this is no spectacle 2525
 To fede myn eyen whiche are now all blynde
 She is not here that I was wonte to fynde

Than of dame musyke with all lowlynes
 I dyde take my leue withouten taryenge
 She thanked me with all her mekenes 2530
 And all alone fourth I went musyng

Pleasure.

I. i.

2503. waft 1554
 2526. eyn 1509

2510. gyllofloure 1554
 2529. itareng 1555

2512. dede] dewe 1509
 2531. forthe 1554

A / A quod I my loue and lykynge
 Is nowe ferre hens on whome my hole delyght
 Dayly was sette vpon her to haue fyght

Fare well fwete herte / fare well / farwell / fare well 2535
 Adieu / adieu I wolde I were you by
 God gyue me grace with you soone to dwell
 Lyke as I dyde for to fe you dayly
 Your lowly chere and gentyll company
 Reioysed my herte with fode moost delycate 2540
 Myn eyen to fe you were infacyate

Now good fwete herte my lady and maystresse
 I recommaunde me vnto your pyte
 Befechynge you with all my gentylneffe
 Yet other whyle to thynke vpon me 2545
 What payne I suffre by grete extremyte
 And to pardone me of my rude wrytynge
 For with wofull herte was myne endytynge.



¶Ca. xxi.

SO forth I went vpon a craggy roche
 Vnto the toure moost wonderfully wrought 2550
 Of geometry / and as I dyde approche
 The altytude all in my mynde I fought
 Syxe hondreth fote as I by nombre thought
 Quadrant it was and dyde heue and sette
 At euery storme whan the wynde was grette 2555

Thus at the laft I came into an halle
 Hanged with aras ryche and precyous
 And euery wyndowe glafed with cryftalle
 Lyke a place of pleafure moche folacyous
 With knottes sexangled gay and glorious 2560
 The rofe dyde hange ryght hygh and plefauntly
 By geometry made ryght well and craftely

In this meruaylous hall replete with rycheffe
 At the hye ende she fatte full worthely
 I came anone vnto her grete nobles 2565
 And kneled adowne before her mekely
 Madame I fayd ye werke full ryally
 I befeche you with all my dylygence
 To inſtructe me in your wonderfull ſcyence

My ſcyence fayd ſhe it is moost profytable 2570
 Vnto aſtronomy for I do it meſure
 In euery thyng as it is probable
 For I myſelfe can ryght well dyſcure
 Of euery ſterre whiche is ſene in vre
 The meruaylous gretenes by my meſuryng 2575
 For god made all at the begynnyng

By good meſuryng bothe the heyght and depnes

¶Pleaſure.

I. ii.

2553 Syxe. C. 1509 as by my 1555 2565. nobleſſe 1555 2570. ſhe
 fayd 1555

Of euery thyng as I vnderstande
 The length and brede with all the gretnes
 Of the fyrmamente so compassynge the londe 2580
 And who my cunnyng lyft to take in honde
 In his emyspery of hye or lowe degre
 Nothyng there is but it may mesure be

Though that it be frome vs hye and ferre
 Yf ony thyng fall we may it truly fe 2585
 As the sonne or moone or ony other sterre
 We may therof knowe well the quantyte
 Who of this fyence dooth knowe the certaynte
 All maystryes myghte mesure parfytely
 For geometry dooth shewe it openly 2590

Where that is mesure / there is no lackynge
 Where that is mesure / hole is the body
 Where that is mesure / good is the lyuyng
 Where that is mesure / wysedome is truely
 Where that is mesure / werke is dyrectly 2595
 Where that is mesure / natures werkyng
 Nature encreaseth by ryght good knowlegynge

Where lakketh mesure / there is no plente
 Where lakketh mesure / feke is the courage
 Where lakketh mesure / there is iniquyte 2600
 Where lakketh mesure / there is grete outrage
 Where lakketh mesure / is none aduauntage
 Where lakketh mesure / there is grete glotony
 Where lakketh mesure / is moost vnhappy

For there is no hye nor grete estate 2605
 Withoute mesure can kepe his dygnyte

2580. so passyng 1554
 2606. Withouten 1554

2583. mesured 1509

2585. fall omitted in 1509

It doth preferue hym both erly and late
 Kepyng hym frome the pytte of pouerte
 Mefure is moderate to all bounte
 Gretely nedefull for to take the charge 2610
 Man for to rule that he go not at large

Who loueth mefure can not do amys
 So perfyte is the hygh operacyon
 Amonge all thynges so wonderfull it is
 That it is full of all delectacyon 2615
 And to vertue hath inclynacyon
 Mefure also dooth well exemplefyte
 The hasty dome to swage and modefyte

Without mefure / wo worthe the Iugement
 Without mefure / wo worth the temperaunce 2620
 Without mefure / wo worth the punysshment
 Without mefure / wo worthe the purueyaunce
 Without mefure / wo worthe the sustenaunce
 Without mefure / wo worth the sadnes
 And without mefure / wo worthhe the gladnes 2625

Mefure / mefurynge / mefuratly taketh
 Mefure / mefurynge / mefuratly dooth all
 Mefure / mefurynge / mefuratly maketh
 Mefure / mefurynge / mefuratly guyde shall
 Mefure / mefurynge / mefuratly dooth call 2630
 Mefure / mefurynge / to ryght hye preemynence
 For alway / mefure is grounde of excellence

Mefure / mefureth / mefure / in effecte
 Mefure / mefureth / euery quantyte
 Mefure / mefureth / all way the aspecte 2635

¶ Pleasure.

I. iii.

2622. the omitted in 1554
 1509, 1554, 1555

2626. mefurably 1555

2632. grounde

Mefure / mefureth / all in certayne
 Mefure / mefureth / in the flabylyte
 Mefure / mefureth / in euery doutfull case
 And mefure is the lodefterre of all grace

Affecte of mefure is longe contynuaunce 2640
 Quantyte without mefure is nought
 Aspecte of mefure deuoydeth repentaunce
 Certayne wolde weye all thynges thought
 Stabylyte vpon a perfyte grounde is wrought
 Cace doutfull may yet a whyle abyde 2645
 Grace may in fpace a remedy prouyde

Countenaunce caufeth the promocyon
 Nought auayleth feruyfe without attendaunce
 Repentaunce is after all abufyon
 Thought afore wolde haue had perceueraunce 2650
 Wrought how sholde be by dede the myfchaunce
 Abyde nothyng tyll thou do the dede
 Prouyde in mynde how thou mayft haue mede

Promocyon groweth after good gouernaunce
 Attendaunce doth attayne good fauoure 2655
 Abufyon is causer of all varyaunce
 Perceyuerance caufeth the grete honoure
 Myfchaunce alway is rote of doloure
 Dedede done can not be called agayne
 Mede well rewarded bothe with Ioye and payne 2660

Than I toke my leue and went frome geometry
 Towarde aſtronomye as faſt as I myght
 For all my mynde was fette ryght inwardly
 Vpon my lady that was fayre and bryght

2636. meafureth in certaintie 1554 : all in certaynte 1509 2643. Cer-
 taynte 1509 2644. perfect 1554 2657. the omitted in 1555

My herte with her was bothe day and nyght
 She had it locked with a lokke so fure
 It was her owne she had therof the cure.

2665



THan forthe I wente into a medowe grene
 With flora paynted in many a fondry colour
 Lyke a gay goddesse of all floures the quene
 She encensed out her aromatyke odoure
 The brethe of zepherus encreased the floure
 A myddes the medow fayre resplendysfhaunt .
 Was a paulyon ryght hye and quadraunt

2670

Of grene sarcenet bordred with golde
 Where in dyde hange a fayre astrologye
 Whiche ofte astronomye dyde full well beholde
 Vnto whome than I came full shortly
 And kneled a downe before her mekely
 Befechynge her of her grete gentylnes

2675

Pleasure.

I. iiiii.

2680

2668. Chapter XXII begins here in 1554, but is not indicated in 1509, 1517, or 1555

Of her scyence to shewe the perfytenes

My scyence sayd she it is ryght refonable
 And is the last of the scyences feuē
 Vnto man it is also ryght profytable
 Shewynge the course aboue of the heuen 2685
 Ryght merueylous for ony man to neuē
 Who knewe aſtronomy at euery maner ſeaſon
 Myght ſet in order euery thyng by reaſon

Alſo the other .vi. ſcyences lyberall
 By aſtronomy pryncypally were founde 2690
 And one were loſt they were vaynyſhed all
 Eche vpon other hath ſo ſure a grounde
 In all the worlde that is ſo wyde and rounde
 Is none ſo wyfe that can them multely
 Nor knowe them all ryght well and ſurely 2695

The hye aſtronomyer that is god omnyotent
 That the fyrſt day deuyded all the lyght
 Frome the derkenes with his wyll prepotente
 And the ſeconde day with his excellent myght
 The waters aboue he dyde deuyde aryght 2700
 Frome the erthely waters whiche are inferyall
 The thyrde daye / herbes and fruytes in ſpecyall

In erthe he planted for to haue theyr lyfe
 By dyuers vertues and fundry growynge
 So to contynue and be vegytatyfe 2705
 And the thyrde day he ſette in werkyng
 The bodyes aboue to haue theyr mouynge
 In the .xii. ſynges themſelfe to domyfy
 Some rethrogarde / and ſome dyrectly

2681. perfectnes 1554

2683. ſcience 1509

2692. had 1555

2694. then 1555

2704. fundy 1555

2706. thyrde] fourthe 1554

2709. rethrograde 1509

The fyfth day he dyde fysshes make 2710
In the see the grete stormy flode
To and fro they courfes for to take
And in the water for to haue theyr fode
Lyke to the fame colde alway theyr blode
The .vi. day beftes with foules fenfatyue 2715
And man alfo with foule intellectyue

The feuenth day he rested of his werke
Nothyng conftreyned as of werynes
As wryteth many a ryght famous clerke
But that he had accomplyfhe doutles 2720
His purpenfed purpose by infynyte prowes
As to vs doth moost playnely dyscure
The perfyte grounde of holy fcripture

Thus god hymfelfe is chyef aftronomyer
That made all thyng accordyng to his wyll 2725
The sonne the mone and euery lytell fterre
To a good intente and for no maner of yll
Withouten vayne he dyde all thyng fulfyll
As aftronomy doth make apparaunce
By reafon he weyed all thynges in balaunce. 2730

Ca. xxiij.

AND for afmoche that he made nature
Fyrft of all to haue domynacyon
The power of her I fhall anone dyscure
How that ſhe taketh her operacyon
And wher vpon is her foundacyon 2735
In fymple and rude oppreft with neclygence
Shall dyscryue the myght of her preemynence

2715. foules. *See note* 2717. reſtes 1555 2720. accomplished 1554
2721. purpoſed purpose 1554 2736. In] I 1554



For though that aungell be inuysyble
 In palpable and also celestyall

2738. inuincible 1554

2739. scelestyall 1509

Withouten substaunce as incencyble 2740
 Yet haue they nature whiche is angelycall
 For nature / naturynge / naturate made all
 Heuen and erthe and the bodyes aboue
 By course of nature for to werke and moue

On man or beest without ony mys 2745
 She werketh dyrectly after the aspecte
 Of the mater be it more or lesse ywys
 And doth therof the hole fourme dyrecte
 After the qualyte it doth take effecte
 Yf there be more than may one suffyfe 2750
 A bye membre she wyll than more deuyfe

As that in vre ye may it dayly fe
 Vpon one hande some hath thombes twayne
 And other also fomtyme armes thre
 The superfluyte is cause therof certayne 2755
 Whiche that dame nature dooth constrayne
 So for to do for she lesfeth noughte
 Of the mater but hath it hooly wroughte

And in lykewyse where is not suffycyent
 Of the mater for the hole formacyon 2760
 There lacketh a membre by grete impedymnt
 So that there can be no perfyte facyon
 As may be Iuged by perfyte reason
 After the qualyte of thy mater lackynge
 So lacketh they of natures fourmynge 2765

Some lacketh a legge / some an arme also
 Some a synger / and some more or lesse
 All these causes with many other mo

2740. Without 1554
 2757. lefed 1555
 2765. the of 1555

2742. naturate] nature 1555
 2760. reformacion 1555

2745. any 1554
 2764. of the 1554

Nature Werketh so dyrectly doutles
 Vp on the mater as I do expresse 2770
 After the qualyte in many a fondry wyfe
 The kynde of her we ought nothyng despyse
 Some be fayre and replete with grace
 Some be fayre and yet ryghte vnhappy
 Some be foule and can sone purchase 2775
 Landes and possessions to them shortly
 Some be fooles and some be ryght wytty
 Where vpon I shall shewe a dyfference
 Of the .v. wyttes by good experyence.

¶ Ca. xxiij.

THe eyen / the eres and also the nose 2780
 The mouth & hādes inwarde wyttes are none
 But outwarde offyces as ye may suppose
 To the inwarde wyttes whiche do Iuge alone
 For vnto theym all thynges haue gone
 By these outwarde gates to haue the knowlegynge 2785
 By the inwarde wyttes to haue decernynge
 These are the fyue wyttes remenyng inwardy
 Fyrst comyn wytte / and than ymagynacyon
 Fantasy and / eslymacyon truely
 And memory as I make narracyon 2790
 Eche vpon other hath occupacyon
 Fyrst the comyn wytte vnto the front aplyde
 Doth thynke decerne / it may not be denyde
 Of the eyen the offyce onely is the syght
 To se the fayre the lowe or altytude 2795
 The whyte or blacke / the heuy or the lyght
 The lytell or grete / the weyke / or fortytude

2772. to despyse 1555 2785. By] But 1555 2787. remeuyng 1509,
 remouyng 1554: remeuing 1555 inwardly 1509, 1554, 1555

The vgly fauoure or yet the pulcrytude
 This is the vse of the eyene intere
 To fe all thynges whiche may well appere 2800

But of themselfe they can decerne nothyng
 One frome an other / but the comyn wytte
 Decerueth colours by spyrytuall connyng
 To the fyue inwarde wyttes it is so well knytte
 Nothyng is sene but it doth iuge it 2805
 It dooth decerne the god frome badnes
 The hye the lowe / the foule the fayrnes

The nose also euery ayre doth smell
 But yet it hath nothyng auctoryte
 Yf it be swete for to Iuge and tell 2810
 But the comyn wytte dooth it in certaynte
 Decernyng fauours in euery degre
 Knowyng the swete ayre frome the stynkyng
 Whan that the nose therof hath smellyng

The eres also ryght well gyue audyence 2815
 Vnto a tale heryng it ryght perfytely
 But they can not decerne the sentence
 To knowe where vpon it doth so ratyfy
 Vpon grete wysedome or elles vpon foly
 Thus whether the tale be ryght good or bad 2820
 By the comyn wytte the knowlege is had

Foly hath eres as well as sapyence
 But he can not determyne by his heryng
 What tale it is for lacke of intellygence
 For the comyn wytte is all vnderstondyng 2825
 And that he lacketh to gyue hym knowyng

2799. ntere 1509 : enteaure 1554 2801. themselues 1554
 print for Decerneth 2806. good 1554, 1555

2803. mis-

Wherefore the eres are but an intres
To the comyn wytte that sheweth the perfytnes

The mouth taffeth bothe swete and bytternes
But the comyn wytte decerneth proprely 2830
Yf it be foure or replete with swetenes
Nor yet the handes fele nothyng certaynly
But the comyn wytte decerneth subtelly
Whether it be harde / moyft or of drynes
Hote / heuy fofte or yet colde doutles 2835

Thus comyn wytte werketh wonderly
Vpon the .v. gates whiche are receptatyue
Of euery thyng / for to take inwardly
By the comyn wytte to be affyrmatyue
Or by decernynge to be negatyue 2840
The comyn wytte the fyrft of wyttes all
Is to decerne all thynges in generall

And than fecondly ymagynacyon
Whan the comyn wytte hath the thyng electe
It werketh by all due inclynacyon 2845
For to brynge the mater to the hole affecte
And fantaſy than hath the hole aſpecte
The ymagyned mater to brynge to fynyſſhement
With good defyre and inwarde Iugement

And eſtymacyon doth well comprehend 2850
The ſpace / the place / and all the purueyaunce
At what tyme the power myghte entende
To brynge the cauſe vnto perfyte vtteraunce
Often it weyeth the cauſe in balaunce
By eſtymacyon ony thyng is nombred 2855

2828. To commyn 1555

2836. wonderſly 1554

2834. he] be 1509, 1554, 1555

2855. any 1554

or drynes 1555

By length or shortnes how it is accombred
 Fyftely the mynde whan the fourth haue wrought
 Retayned all tyll the mynde haue made
 An outwarde knowlege to the mater thought
 Bycause nothyng shall declyne and fade 2860
 It kepeth the mater nothyng rethrogarde
 But dyrectly tyll the mynde haue proued
 All fuche maters whiche the .iiij. haue moued
 Plauto the cōnyng and famous clerke
 That well experte was in phylofophy 2865
 Doth ryght reherce vpon natures werke
 How that ſhe werketh vpon all wonderly
 Bothe for to mynyſſhe and to multeply
 In fundry wyfe by grete dyreccyon
 After the mater with all the hole affeccyon 2870
 In my natyf language I wyll not oppres
 More of her werke for it is obſcure
 Who wyll therof knowe all the parfeytnes
 In phyloſophy he ſhall fynde it ryght ſure
 Whiche all the trouthe can to hym dyfcure 2875
 No man can attayne perfyte connyng
 But by longe ſtody and dilygente lernynge.

¶Ca. xrb.

THE ryght hye power nature naturnyng
 Naturate made the bodyes aboue
 In fundry wyfe to take theyr werkyng 2880
 That aboute the worlde naturally do moue
 As by good reaſon the phyloſophres proue
 That the planettes and ſterres inſtrumentes be
 To natures werkyng in euery degre

2858. Retayne 1509

2871. expreſſe 1554

2879. Nature 1555

2867. wonderly 1554

2873. perfectnes 1554

2882. preue 1509

2870. maner 1555

2876. can it 1509

God gaue grete vertue to the planettes all 2885
 And specyally vnto depured Phebus
 To enlumyne the worlde euer in specyall
 And than the mone of her felfe tenebrus
 Made lyght with the beames gay and glorious
 Of the sonne is fayre resplendysfhaunte 2890
 In the longe nyght with rayes radyaūte

By these twayne euery thyng hath growynge
 Bothe vegytatyfe and cefnatyue also
 And also intellectyue without lesynge
 No erthly thyng may haue lyfe and go 2895
 But by the planettes that moue to and fro
 Whan that god sette them in operacyon
 He gaue them vertu in dyuers facyon

Some hote and moyft and some colde and dry
 Some hote and drye moyft and colde 2900
 Thus euery one hath vertues fundry
 As is made mencyon in the bokes olde
 They shewe theyr power and werke many a folde
 Man vpon them hath his dyspofycyon
 By the naturate power of constellacyon 2905

What sholde I wryte more in this mater hye
 In my maternall tonge opprest with ignoraunce
 For who that lyst to lerne astronomye
 He shall fynde all fruytfull pleasaunce
 In the latyn tongue by goodly ordenaunce 2910
 Wherefore of it I wyll no lenger tary
 For fere frome trouthe that I happen to vary

Of dame astronomy I dyde take my lycence

For to trauayle to the toure of chyualry
 For all my mynde with Percyng influence 2915
 Was sette vpon the moost fayre lady
 Labell pucell so moche ententyfly
 That euery day I dyde thýke fyftene
 Tyll I agayne had her fwete perfone fene

TO you experte in the feuen scyence 2920
 Now all my maysters I do me excuse
 Yf I offended by my grete neclygence
 This lytell werke yet do ye not refuse
 I am but yonge it is to me obtuse
 Of these maters to presume to endyte 2925
 But for my lernynge that I lyst to wryte

Vnder obedyence and the correccyon
 Of you my maysters experte in connyng
 I me submytte now with hole affeccyon
 Vnto your perfyte vnderstondynge 2930
 As euer more mekely to you inclynynge
 With dylgent laboure now without doutaunce
 To detray or adde all at your plesaunce

How graũde amourẽ came to the toure of chyualry.

Ca. xxvj.

WHan clene aurora with her golden bemes
 Gan to enlumyne the derke cloudy ayre 2935
 And cõbust Dyane her grete fyry lemes
 Amyddes of the bull began to reflowre
 Than on my Iorney myselfe to repayre
 With my verlet called attendaunce
 Forthe on I rode by longe contynuaunce 2940
 Pleasure. K. i.



With my greyhoundes bothe grace and gouernaunce
 Ouer an hyll and so downe in a valey
 Amonge the thornes of grete encumbrance
 The goodley greyhoundes taught me on my wey
 So fourth I passed my troublous Iourney 2945
 Tyll that I came into a ryall playne
 With flora paynted in many a fundry vayne
 With purple colour the floures enhewed
 In dyuers knottes with many one full blue
 The gentyll gelofer his odoure renued 2950
 With fundry herbes replete with vertue
 Amonge these floures as I dyde enfue
 Castynge my fyght todaynly fo ferre
 Ouer a toure I sawe a flambynge sterre
 Towarde this toure as I rode nere and nere 2955
 I behelde the rocke of merueylous altytude
 On whiche it stode that quadraute dyde appere

2944. caught 1555 2945. forthe 1554 2946. vnto 1555 2948. floure 1554
 2950. gillofloure 1554 2957. quadrant 1554: quadrante 1555

Made all of stele of wonderous fortytude
Gargeylde with beestes in fundry symylytude
And many turrettes aboue the toures hye
With ymages was fette full meruaylouslye 2960

Towarde this toure forthe on my way I wente
Tyll that came to a myghty fortresse
Where I sawe hange a meruaylous instrumente
With a shelde and helmet before the entres 2965
I knewe nothyng therof the perfytenes
But at a uenture the instrumente I toke
And blewe so loude that all the toure I shoke

Whan the porter herde the hydeous founde
Of my ryght lusty and stormy blast 2970
That made the walles therof to redounde
Full lyke a knyght that was nothyng agast
Towarde the gate he gaue hym selfe to hast
And opened it and asked my name
And fro whens I came to certyfy the same 2975

My name quod I is graunde amour
Of late I came fro the toure of doctryne
Where I attayned all the hygh honoure
Of the feuen scyences me to enlumyne
And frome thens I dyde determyne 2980
Forth to trouaylle to this toure of chyualry
Where I haue blowen this blast so sodaynly

Whan he herde this ryght gentyllly he sayd
Vnto this toure ye must reforte by ryght
For to renue that hath be longe decayd 2985

Pleasure.

K. ii.

2958. of omitted after stele 1555

omitted in 1555

2977. from 1554

2967. a uenture 1509

2981. trauaile 1509, 1554, 1555

2973. he

2985. be] bene 1554

The floure of chyualry with your hole delyght
 Come on your way it draweth towarde nyght
 And therwith all he ledde me to his warde
 Me to repose in plefaunt due saufgarde

After the trauayle my selfe for to ease 2990
 I dyde there rest than in all goodly wyfe
 And slepte ryght well without ony dysease
 Tyll on the morow the sonne dyde aryse
 Than vp I rose as was my perfyte guyse
 And made me redy into the courte to go 2995
 With my verlet and my grehoundes also

The gentyll porter named stedfastnes
 Into the basse courte on my way he brought
 Where stode a toure of meruaylous hyghnes
 That all of Iasper full wonderly was wrought 3000
 As ony man can prynte in his thought
 And foure ymages aboue the toure there were
 On hors backe armed and euery one a spere

These ymages were made full curyously
 With theyr horses of the stele so fyne 3005
 And eche of them in theyr places fundry
 About were sette that clerely dyde shyne
 Lyke Dyane clere in her spere celestyne
 And vnder eche horse there was full pryuely
 A grete whele made by craftly geometry 3010

With many cogges vnto whiche were tyed
 Dyuerse cordes that in the horses holowe
 To euery Ioynste full wonderly applyed
 Whan the wheles went the horses dyde folowe

2994. perfect 1554
 was omitted in 1555

2998. me brought 1554
 3008. spere omitted in 1554

3000. wonderfly 1554 :
 3010. crafty 1554

To trotte and galop both euen and morowe
 Brekyng theyr speres and coude them dyscharge
 Partyng afonder for to turney at large. 3015

¶Ca. xxvij.

BEfyde this toure of olde foundacyon
 There was a temple strongly edefyed
 To the hygh honoure and reputacyon 3020
 Of the myghty Mars it was so fortifyed
 And for to know what it sygnyfyed
 I entred in and sawe of golde so pure
 Of worthy Mars the meruaylous pecture

There was depaynted all aboute the wall 3025
 The grete dysruccyon of the cyte of troye
 And the noble actes to reygne memoryall
 Of the worthy Ector that was all theyr Ioye
 His dolourous deth was herde to occoye
 And so whan Ector was cast all downe 3030
 The hardy Troylus was moost hyghe of renowne

And as I cast my fyght so asyde
 Beholdynge Mars how wonderly he stode
 On a whele top with a lady of pryde
 Haunced aboute I thought nothyng but good 3035
 But that she had two faces in one hode
 Yet I kneled adowne and made myne oryson
 To doughty Mars with grete deuocyon

Sayenge / O Mars / O god of the warre
 The gentyll lodesterre of an hardy herte 3040
 Dysstyl adowne thy grace from so farre
 To cause all fere frome me to asterte
 That in the felde I may ryght well subuerte

Pleasure.

K. iii.

3027. to] do 1555

3033. wonderfully 1554

3038. doubty 1554

The hedyus monfters / and wyne the vycory
Of the flurdy grauntes with famous chyualry 3045

O prynce of honoure and of worthy fame
O noble knyghtes of olde antyquyte
O redouted courage the causer of theyr name
Whofe worthy actes fame caufed to be
In bokes wryten as ye may well fe 3050
So gyue me grace ryght well to recure
The power of fame / that fhall longe endure

I thought me pafte all chyldly ygnorance
The .xxj. yere of my yonge flouryng auge
I thought that Venus myght nothyng auaunce 3055
Her ftrength agaynft me with her lufte courage
My wytte I thought had fuche auauntage
That it fhoulde rule bothe Venus and Cupyde
But alas for wo for all my fodayne pryde.



Han that Phebus entred was in gemyne 3060
Towarde the crabbe takynge afcencyon
At the tyme of the grete folempnyte
From heuen aboue of goddes defcencyon
In a grete temple with hole entencyon

As I went walkynge my felfe to and fro 3065
Full fodaynly Venus wrought me fuche wo

For as I caft than my fyght all a lofte
I fawe Venus in beaute fo clere
Whiche caufed Cupyde with his darte fo foft
To wounde my herte with feruent loue fo dere 3070
Her louynge countenance fo hygh dyde appere
That it me rauyffhed with a fodayne thought

3045. gyauntes 1554: giautes 1555 3048. caufe 1555 3051. fecure 1555
3054. .xxxi. in 1555 only 3057. aduauntage 1554



Alas for wo it vayled me ryght nought

To gyue audyens vnto the melody

Of waytes and organs that were at the fest

3075

Loue had me wounded so fore inwardly

What was to do I knewe not the best

Replete with forow and deuoyde of rest

Sythen the tyme that she my herte soo wounded

My Ioy and pryde she hath full lowe confounded

3080

And so now for to attayne her grace

As thou doost knowe become aduenturous

Befechynge the in this peryllous case

O Mars me focoure in tyme tempestyous

3073. This line is printed under l. 3072 in 1509, and the woodcut, together with ll. 3074-3172, is missing

3082. doest 1554

That I may passe the passage daungerous 3085
 And to thy laude honoure and glorie
 I shall a temple ryght strongly edefye

Well than sayd Mars I shall the fortifye
 In all thy warre as fast as I canne
 But for thy payne I knowe no remedy 3090
 For Venus reyned whan that thou beganne
 Fyrst for to loue makynge the pale and wanne
 And of the trouthe to make relacyon
 Thou was borne vnder her confolacyon

Wherefore thou must of veray perfyte ryght 3095
 Vnto her sue by the dysposycyon
 Whiche the constrayneth with hole delyght
 For to loue ladyes by true affeccyon
 Suche is her course and operacyon
 Wherefore whan thou hast lerned perfytely 3100
 The for to gouerne by prudent chyualry

Than to fulfill thy ryght hye enterpryse
 Forthe on thy way thou shalte thy Iorney take
 Vnto a temple in all humble wyse
 Before dame Venus thyn oblacyon to make 3105
 Whiche all thy payne may sone redresse and flake
 For at that tyme she holdeth a parlemente
 To redresse louers of theyr Impedymente

Aha quod fortune with the faces twayne
 Behynde fyr Mars / I haue a grete meruayle 3110
 That thou doost promyse hym that he shall attayne
 Vnto his purpose with all dylygente trauayle
 Through thyn ayd eke strength and counsayle

Sythens dependeth in myn ordenaunce
Hym to promote or brynge to myschaunce 3115

My power / estate and ryall dygnyte
Doth torne the whele of worthely glorie
Often vp so downe by mutabylyte
Haue not I promoted full nobly
Many a lowe degre to reygne full ryally 3120
And often haue made a transmutacyon
Of worldly welthe in to trybulacyon

Thus can I make an alteracyon
Of worthely honoure whiche doth depende
All onely in my domynacyon 3125
Through the worlde my whele doth extende
As reason doth ryght well comprehende
Of my grete chaunces whiche are vn sure
As dayly dooth appere well in vre

Yf I sholde werke with perfyte stedfastnes 3130
As to exalte some to be honourable
And that they knewe by perfyte sykernes
That it sholde dure and not be varyable
It were a thyng to me culpaple
For grete orguell pryde sholde them so blynde 3135
To knowe themfelfe they sholde lose theyr mynde

Thus whan that they sholde themfelfe forgete
And in no wyfe theyr owne persone knowe
Full lytell than they wolde by me sette
That them exalted to hye degre from lowe 3140
And by my chaunce coude nought them ouerthrowe
Thus sholde they do and drede me nothyng
Wherefore my whele is euermore tournynge

Pleasure.

L. i.

And where that I sholde torne my face
 Castynge some in.pytte of pouerte 3145
 They were condampned without ony grace
 As for to attayne ony prosperyte
 Whiche were a cause of grete iniquyte
 For ryche mennes goodes I must ofte translate
 Vnto the pore them for to eleuate 3150

And thyrdly I sholde lese my name
 For this worde fortune is well derefyde
 Of an accydent chaunce bothe good or shame
 Whan that the dede is so exemplefyde
 Wherfore by reason I must be duplyfyde 3155
 And nothyng stable in myn hye werke
 As wryteth many a ryght noble clerke

Therefore by reason I must be mutable
 And torne my whele ryght oft vp so downe
 Labourynge in werkes whiche are vnstable 3160
 On some to laugh and on some I must frowne
 Thus all aboute in euery realme and towne
 I shewe my power in euery fundry wyse
 Some to descende and on some to aryse

Wherfore my power doth ryght well excell 3165
 Aboue the Mars in thyn houe enclosed
 For to rule man thou hast power neueradell
 Saue after the somewhat he is dysposed
 Thy consolacyon hath hym so apposed
 Who vnder the taketh his natyuyte 3170
 Yet god hath gyuen hym power to rule the

Wherfore I am of a ferre hyer power

3153. chaunge 1555
 3170. taketh the 1555

3167. neuer a dele 1555
 3172. ferre omitted in 1554

3169. constelation 1554

Than thou arte for there is no defence
 Agaynst my wyll at ony tyme or houre
 And in my name there is a deference 3175
 For in these wordes in my magnyfycence
 Predestynate and also desteny
 As I shall shewe anone more formably
 Predestynate dooth ryght well fygnify
 A thyng to come whiche is prepayred 3180
 None but god doth knowe it openly
 Tyll that the dede cause it be declared
 For many a one whan they well fared
 Full lytell thought that trybulacyon
 To them was ordeyned by predestynacyon 3185
 The desteny is a thyng accydent
 And by the werke dooth take the effecte
 Tyll it be done it is ay precedent
 No man from it can hymselfe abiecte
 Thus euery chaunce doth fortune derecte 3190
 Wherefore by reason la graunde amoure
 Must sue vnto me to do hym focoure
 Aha quod Mars fuche a one as thou
 I neuer knewe byfore this season
 For thou thy selfe doost so moche enpron 3195
 About the heuens by exaltacyon
 But what for all thy commendacyon
 Arte thou now ony thyng substancyall
 Spyrytuall or elles yet terrestriall
 How can a werke perfytely be grounded 3200
 But in this two and thou arte of those

Pleasure.

L. ii.

3175. difference 1554, 1555 3182. cause it to be 1554 : caused to be 1555
 3183. many one 1555 3189. And man 1555 3195. misprint for
 enprou. Cf. enproue 1554 : emprou 1555 3196. hauens 1555 3199.
 or els 1554 3201. these two 1554, 1555 none of 1509

Wherefore for nought thou mayst be confounded
 For nought in substaunce can nothyng transpofe
 Of none effecte thou canst thy selfe dysclofe
 How hast thou power in ony maner of cafe 3205
 In heuen or erthe without a dwellynge place

But that poetes hath made a fygure
 Of the for the grete fygnysycacyon
 The chaunge of man so for to dyscure
 Accordyng to a moralyzacyon 3210
 And of the trouth to make relacyon
 The man is fortune in the propre dede
 And not thou that causeth hym to spede

What nedeth hym vnto his selfe to fue
 Sythen thou art the dedes of his chaunce 3215
 Thou to rule man it is a thyng not true
 Now where vpon doth hange this ordenaunce
 But accedent vpon the gouernaunce
 Of the hye bodyes whiche doth man dyspofe
 The dede to do as hym lyst purpofe 3220

TO here of Mars the meruaylous argument
 And of fortune I was fore amafed
 Tyll that I sawe a lady excellent
 Clerely armed vpon whome I gafed
 And her armes full preuely I blafed 3225
 The shelde of golde as I well vnderstande
 With a lyon of asure through passande
 To me she came with lowely countenaunce
 And bad me welcome vnto that mancyon
 Ledyng me forthe with Ioy and plesaunce 3230

3208. for thy 1554

3214. vnto him selfe 1554

3209. the chaunce 1554

3215. Sithens 1554

3212. in his 1554

3217. this omitted

3220. After this line begins Chapter xxviii in 1554, but in 1509 and in 1555 there is a mere blank space, as in 1517

Into an hall of meruaylous facyon
Ryght strongly fortyfyed of olde foundacyon
The pyllours of yuory garnysshed with golde
With perles fette and broudred many a folde

The flore was paued with stones precyous 3235
And the rofe was braunched curyously
Of the beten golde both gay and glorious
Knotted with pomaunders ryght swetely
Encencynge out the yll odours myfty
And on the walles ryght well dyde appere 3240
The sege of Thebes depaynted fayre and clere

There were knyghtes playenge at the cheffe
Whiche sawe Mynerue lede me in the hall
They leste theyr play and all theyr befyneffe
And welcomed me ryght gently withall 3245
With syr Nurture than moost in specyall
Accompanied of his brother curtesy
They made me chere than full effectually

And after that they brought me vp a stayre
In to a chambre gayly gloryfyed 3250
And at the dore there stode a knyght ryght fayre
Ye clypped trouthe ryght clerely purefyed
His countenaunce was ryght well modifyed
To me he sayde that before myn entres
Hym for to loue I sholde hym promes 3255

Of ryght he sayd I haue in custody
This chambre dore of kynge Melyzyus
That no man entre in to it wrongfully
Without me trouthe for to be chyualrous

Pleasure.

L. iii.

Here knyghtes be made to be vycoryous 3260
 I shall you promyse quod I faythfully
 You for to loue and ferue perdurably

Abyde quod he I wyll speke with the kyng
 Tell me your name and habytacyon
 And y^e chefe cause now of your comynge 3265
 That I to hym may make relacyon
 To knowe his mynde without varyacyon
 La graunde amoure my name is sayd I
 The cause of my comynge intentyfly

Is for bycause that I haue enterprysed 3270
 Now for the sake of fayre la belle pucell
 To passe the passage whiche I her promysed
 That is so daungerous with serpentes cruell
 And for asmoche as I knowe neueradell
 The feates of armes to attayne honoure 3275
 I am come to lerne with dylygent labour

Than forthe he wente vnto the mageste
 Of kyng Melyzyus the myghty conqueroure
 Saynge O power so hye in dygnyte
 O prynce vycoryous and famous Emperoure 3280
 Of Iustyng truely the orgynall floure
 One graunde amoure wolde be acceptable
 In your hye courte for to be tendable

With all my herte I wyll quod he accepte
 Hym to my feruyce for he is ryght worthy 3285
 For vnto doctryne the hye way he kepte
 And so frome thens to the toure of chyualry
 He shall attayne grete actes wonderly

3262. perdurably] prudently 1555

that 1555

3274. neuer a deale 1554

1509: original 1554, 1555

3265. y^e] he 1509

3275. for to 1555

3288. wonderly 1554

3272. whiche]

3281. orgynall

Go on your way and brynge hym fast to me
For I thynke longe hym to beholde and se 3290

And than the good knyght trouthe incontynent
In to the chambre so pure / foone me lede
Where fate the kynge so moche benyuolent
In purple clothed set full of rubyes rede
And all the flore on whiche we dyde trede 3295
Was crystall clere and the rose at nyght
Wifh tarbuncles dyde gyue a meruaylous lyght

The walles were hanged with clothe of tyssue
Broudred with perles and rubyes rubyconde
Myxte with emeraudes so full of vertue 3300
And bordred aboue with many a dyamonde
An heuy herte it wolde make Iocunde
For to beholde the meruaylous ryches
The lordeshyp / welthe / and the grete worthynes

There fate Melyzyus in his hye estate 3305
And ouer his heed was a payre of balaunce
With his crowne / and ceptre after the true rate
Of an other wordly kynge for to haue gouernaunce
In his hande a balle of ryght grete cyrcumstaunce
Before whome than I dyde knele adowne 3310
Saynge O Emperoure moost hygh of renowne

I the beseche of thyn haboundaunt grace
Me to accept in this courte the for to serue
So to contynue by longe tyme and space
Of chyualry that I may now deferue 3315
The ordre ryght and well it to obserue
For to attayne the hygh aduauntage

Pleasure.

L. iiii.

3297. *misprint* for with carbuncles. Cf. 1509, 1554, 1555

3301. about with 1554 3302. wolde] will 1554 3308. worldly 1509, 1554

Of the enterpryse of my doughty vyage

Welcome he sayd to this courte ryall
 Mynerue shall arme you with grete dyligence 3320
 And teche you the feates of armes all
 For she them knoweth by good experyence
 In the olde tyme it was her scyence
 And I my selfe shall gyue you a worthy fiede
 Called galantyfe to helpe you in your nede 3325

I humbly thanked his grete hyenes
 And so to Mynerue I dyde than applye
 Whiche dyde me teche with fyker perfytnes
 For to haunt armes ryght well and nobly
 Sapyence me ruled well and prudently 3330
 Thus amonge knyghtes for to Iust and tourney
 Mynerue me taught in fundry wyfe all day

It was a Ioyfull and a knyghtly fyght
 For to beholde so fayre and good a forte
 Of goodly knyghtes armed clere and bryght 3335
 That I sawe there whiche dyde me well exorte
 Armes to haunte with couragious comforte
 Mynerue me taught my strokes and defence
 That in shorte space was no refystence

Agaynst my power and myghty puyssaunce 3340
 To my wylfull herte was nought impossyble
 I bare myselfe so without doubtaūce
 My herte made my courage inuyncyble
 Of whiche the trouthe was foone intellygyble
 With my behauynge before the preemynence 3345
 Of kynge Mylyzyus famous excellence

Whiche ryght anone for dame Mynerue sent
And me also with fyr trouthe to obey
We thought full lytell what the mater ment
But vnto hym we toke anone the way 3350
Entrynge the chambre so / fayre / clere and gay
The kynge vs called vnto his perfone
Sayenge I wyll graunde amoure anone

Truly make knyght for the tyme approacheth
That he must haunt and seke aduenture 3355
For Labell pucell as true loue requyreth
And fyrst of all began to me dyscure
The hyghe order how I sholde take in cure
And than anone he began to expresse
What knyghthode was to perfyte fykerneffe 3360

Knyghthode he sayd was fyrst establysshed
The comyn welthe in ryght to defende
That by the wronge it be not mynysshed
So euery knyght must truely condyscende
For the comyn welthe his power to entende 3365
Agaynst all fuche rebelles contraryous
Them to subdue with power vycoryous

For knyghthode is not in the feates of warre
As for to fyght in quarell ryght or wronge
But in a cause whiche trouthe can not defarre 3370
He ought hymselfe for to make sure and stronge
Iustyce to kepe myxte with mercy amonge
And no quarell a knyght ought to take
But for a trouthe or for the comyns sake

For fyrst good hope his legge harneys sholde be 3375

3359. gan 1555

3364. must] did 1555

His habergyon of perfyte ryghtwyfnes
 Gyrde fast with the gyrdle of chastyte
 His ryche placarde sholde be good besynes
 Braudred with almes so full of larges
 The helmet mekenes / and the shelde good fayth 3380
 His swerde goddes wordes as faynt Poule fayth

Also true wydowes he ought to restore
 Vnto theyr ryght for to attayne theyr dower
 And to vpholde and maynteyne euermore
 The welthe of maydens with his myghty power 3385
 And to his fouerayne at every maner hower
 To be redy true and eke obeyfaunt
 In stable loue fyxt / and not varyaunt

Thus after this noble and solempne doctryne
 He made my knyght and gaue me in charge 3390
 Vnto these poyntes ryght lowe to enclyne
 And to sterve well the frayle tumblynge barge
 Ouer vaynglorye whan I fayle at large
 Whan the wynde is ryght the barge can not fayle
 Vnto his purpose so with hardynes to fayle 3395

I dyde well regystre in my remembraunce
 Euery thyng whiche he hathe to me tolde
 And ryght anone in good reseynblaunce
 The kynge I thanked with courage ryght bolde
 Of his grete gyftes and grace many a folde 3400
 Whiche vnto me ryght openly he shewed
 With golden droppes so lyberally indewed

I toke my leue of his ryght hye estate
 And then Mynerue in to the hall me brought

3379 brodered 1554
 1554, 1555

3381. worde 1554, 1555
 3400. grace and giftes 1555

3390. my] me 1509,

The Passetyme of Pleasure

131

Accompanied of trouthe my faythfull mate
Vs for to solace there lacked ryght nought
That ony man can prynte in his thought
The knyghtes all vnto theyr armes wente
To brynge me forward with a true entente

3405

And Mynerue armed me as she coude deuyfe
And brought vnto me my fayre barbed fiede
On whome I mounted in all goodly guyle
With shelde and spere as nothyng to drede
In ryght to fyght for to attayne my mede
So with me went bothe my greyhoundes twayne
And good attendaunce my verlet certayne

3410

3415

The good knyght trouthe brought me on the way
Accompanied than of fyr fydelyte
With haute courage betrapped fayre and gay
With shynynge trappoures of curyosyte
And thenne also there rode forth with me
The sturdy knyght well named fortytude
With the noble veterane fyr consuetude

3420

And eke fyr Iuftyce and fyr mysferycorde
Syr sapyence with good fyr curteysy
With famous nurture / and than fyr concorde
Accompanied me full ryght gentylly
Oute of the castell rydynge ryally
And dame Mynerue the chyualreous goddes
Dyde me endue then with herty hardynes

3425

3430

And whan we came in to a goodly playne
Ryght of them all I toke my lycence
Me thought it tyme that they tourne agayne

Vnto the kynge with all theyr dylygence
 I made myn othe with Percyng influence 3435
 Vnto them all for to remayne full true
 In stedfast loue all treason to eschue

Full lothe they were fro me to departe
 Euery one of them as ye may vnderstande
 With false teres full wofull was my harte 3440
 Whan all on rowe they toke me by the hande
 Adyeu they sayd and grace with you flande
 You for to ayde whan that you do fyght
 And so they torned vnto the castell ryght

And good dame Mynerue vnto me than fayde 3445
 Be not adredde of your hye entrepryse
 Be bolde and hardy and nothyng afrayde
 And rather deye in ony maner of wyse
 To attayne honoure and the lyfe dyspyse
 Than for to lyue and to remayne in shame 3450
 For to dye with honoure it is a good name

Fare well she sayd and be of good chere
 I must departe I may no lenger tary
 Ryde on your way the weder is full clere
 Seke your aduenture and loke ye not vary 3455
 Frome your hye ordre by ony contrary
 And therewithall forthe on her way she rode
 Ryght so dyde I whiche no lenger abode

With bothe my greyhoundes and my varlet
 Thrughe the playne and in to wyldernes 3460
 And so alofte amonge the hylles gret
 Tyll it was nyght so thycke of derkenes

That of constraynt of veray werynes
We lyght adowne vnder an hyll syde
Vnto the day to rest vs there that tyde 3465

And whan my page my helmet vnaced
He layde it downe vnderneath my hede
And to his legge he my stede enbraced
To grafe about whyle on the grafe he fed
And than also his horse in lyke stede 3470
With bothe our greyhoundes lyenge vs nere by
And flouthe our hedes had caught so fodaynly

That all the nyght we slepte in good reste
Tyll agaynst day began to nefe and cry
My stede galantysfe with a rorynge breste 3475
And eke began to flampe full meruaylously
Whose hye courage awaked vs wonderly
And ryght anone we kest vp our eyes
Beholdyng about the fayre crysfall skyes

Seynge the cloudes rayed fayre and rede 3480
Of Phebus ryfynge in the oryent
And aurora her golden bemes sprede
About the ayre clerely refulgent
Withouten mysty blacke encombremente
Vp I arofe and also my page 3485
Makyng vs redy for to take our vyage.

¶Ca. xxix.

And so forth we rode tyll we sawe a ferre
To vs came rydynge on a lytell nagge
A folysshe dwarfe nothyng for the warre
With a hood / a bell / a foytaye / and a bagge 3490
In a pyed cote he rode brygge a bragge

3463-3619 are missing in 1509 3464. lighted 1554
3474. nefe] neye 1554 3477. wonderly 1554

3469. graffe 1554

And whan that he vnto vs drewe nye
I behelde his body and his vyfnamye

His hede was grete betled was his browes
His eyen holowe / and his nose coked 3495
His bryes bryftled truely lyke a fowes
His chekes here / and god wote he loked
Full lyke an ape / here and there he toted
With a pyed berde / and hangynge lyppes grete
And euery tothe as blacke as ony gete 3500

His necke shorte his sholders stode awry
His brest fatte and bolne in the wast
His armes grete with fyngers cokedly
His legges kewed he rode to me fast
Full lyke a patron to be shaped in haft 3505
Good euen he sayd and haue good day
Yf that it lyke you for to ryde meryly

Welcome I sayd I pray the now tell
Me what thou art and where thou doost dwell
Sotheych quod he whan I cham in kent 3510
At home I cham though I be hyther fent
I cham a gentylman of moche noble kynne
Though Iche be cladde in a knaues skynne
For ther was one called peter prate fast

That in all his lyfe spake no worde in wast 3515
He wedde a wyfe that was called maude
I trowe quod I she was a gorgyous baude
Thou lyest quod he she was gentyll and good
She gaue her husfande many a furde hode
And at his melys without ony mys 3520

3497. here] heerie 1554 3507. merely away 1554 3508. From
this line to the end of the chapter the edition of 1554 prints the passage in six-
line stanzas

She wolde hym ferue in clenly wyfe ywys
 God loue her soule as she loued clennes
 And kepe her dyffhes from all foulnes
 Whan she lacketh cloutes without ony fayle
 She wyped her dyffhes with her dogges tayle 3525
 And they had yffue fym fadle gander
 That for a wyfe in all the worlde dyde wander
 Tyll at the laft in the wynters nyght
 By temmys he fayled and aryued a ryght
 Amonge the nunnes of the grene cote 3530
 He wente to lande out of his prety bote
 And wedde there one that was comen a newe
 He thought her flable and faythfull and trewe
 Her name was Betres that fo clenly was
 That no fylthe by her in ony wyfe sholde pas 3535
 For in her lyfe that ony man coude spy
 She let no ferte nor yet fyft truely
 And bytwene them bothe they dyde gete a fone
 Whiche was my fader that in Kent dyde wone
 His name was dauy dronken nole 3540
 He neuer dranke but in a fayre blacke boule
 He toke a wyfe that was very fayre
 And gate me on her for to be his ayre
 Her name was alyfon that loued nought elles
 But euer more to rynghe her blacke belles 3545
 Now are they deed all fo mote I well thryue
 Excepte my felfe Godfrey gobylyue
 Whiche rode aboute a wyfe me to feke
 But I can fynde none that is good and meke
 For all are shrewes in the worlde aboute 3550
 I coude neuer mete with none other route
 For fome deuylles wyll theyr hufbondes bete
 And tho that can not they wyll neuer lete

3522. clenlines 1554
 3532. of newe 1554

3524. lacked 1554
 3544. that] she 1555

3529. by ryght 1555
 3548. ride 1554

Theyr tonges cease but gyue thre wordes for one
 Fy on them all I wyll of them haue none 3555
 Who loueth ony for to make hym sadde
 I wene that he become wors than madde
 They are not stedfast nothyng in theyr mynde
 But alway tornynge lyke a blast of wynde
 For lete a man loue them neuer so wele 3560
 They wyll hym loue agayne neuer a dele
 For though a man all his lyfe certayne
 Vnto her fue to haue release of payne
 And at the last she on hym do rewe
 Yf by fortune there come an other newe 3565
 The fyrst shall be clene out of her fauoure
 Recorde of Cresfeyd and of Troylus the doloure
 They are so subtyll and so false of kynde
 There can no man wade beyonde theyr mynde
 ¶ Was not Arystotle for all his clergy 3570
 For a woman rapt in loue so meruaylously
 That all his connyng he had sone forgotten
 This vnhappy loue had his mynde so broken
 That euermore the false teres downe hayled
 Whan the chaunce of loue he hymselfe bewayled 3575
 Aferde he was of the true loue to breke
 For saynge nay whan he therof sholde speke
 Tyll of constraynt of wofull heuynes
 For to haue remedy of his fore sekenes
 Whan he her spyed ryght secrete alone 3580
 Vnto her he wente and made all his mone
 Alas he sayd the cause of my wo
 Myn onely lady and maystres also
 Whose goodly beaute hath my herte enrached
 With feruent loue and fyry lemes entached 3585
 Wherefore take pyte of the paynfull forowe

Of me your seruauunt bothe euen and morowe
 She stode ryght styll and herde what he sayd
 Alas quod she be ye nomore dysmayde
 For I am contente to fulfyll your wyll 3590
 In euery maner be it good or yll
 Of this condycyon that ye shall releafe
 Me fyrst of wo and of my grete dystres
 For I my selfe haue thoughte many a day
 To you to speke / but for fere of a nay 3595
 I durst neuer of the mater meue
 Vnto your persone leest it sholde you greue
 Nay nay quod he with all my hole entente
 I shall obey to your commaundement
 Well than quod she I shall you now tell 3600
 How the case stondeth truely euerydell
 For you knowe well that some women do longe
 After nyce thynges be it ryght or wronge
 Ryght so must I vpon your backe now ryde
 In your mouthe also a brydle you to guyde 3605
 And so a brydle she put in his mouthe
 Vpon his backe she rode bothe northe and southe
 Aboute a chambre as some cherkes wene
 Of many persones it was openly sene
 Lo what is loue that can so fore blynde 3610
 A phylosophre to brynge hym out of kynde
 For loue dothe pas ony maner of thyng
 It is harde and preuy in werkyng
 So on the grounde Arystotle crepte
 And in his tethe she longe the brydle kepte 3615
 Tyll she therof had ynough
 And yet for this he neuer had his wyll
 She dyde nothyng but for to mocke and scorne

Pleasure.

M. i.

3593. of wo and great 1554 : of my wo and great 1555
 read ynough her : inoughe her 1554

3616. ynougher]

This true louer whiche was for loue forlorne
 But whan he knewe the poynt of the case 3620
 The fyry angre dyde his herte embrace
 That he hym selfe dyde anone well knowe
 His anger dyde his loue so ouerthrowe
 And ryght anone as some poetes wryte
 He the grete mockage dyde her well acqute. 3625
 ¶ Dyde not a woman the famous Vyrghyle
 By her grete fraude full craftely begyle
 For on a day for his owne dysporte
 To the courte of Rome he gan to resporte
 Amonge the ladyes the tyme for to passe 3630
 Tyll at the last lyke Phebus in the glasse
 So dyde a lady with her beaute clere
 Shyne through his herte with fuche loue so dere
 Than of grete force he must nedes obey
 She of his mynde bare bothe the locke and kay 3635
 So was his herte sette vpon a fyre
 With feruent loue to attayne his desyre
 She had hym caught in fuche a wyly snare
 Grete was his payne and moche more his care
 To fynde a tyme whan it sholde be meued 3640
 To her of loue and he nothyng repleued
 Thus euery day by ymagynacyon
 In his mynde was fuche perturbacyon
 And at the laste he had founde a tyme
 Hym thought to speke and vnto hym no cryme 3645
 Mercy lady now in all humble wyse
 To her he sayd for yf ye me dyspyse
 So hath your beaute my true herte arayde
 It is no meruayle though I be a frayde
 To you to speke yf that you deny 3650
 My purpouse / truly I am marde vtterly

3620. In 1509 the page begins with this line
 3635. and the 1555 3645. He thought 1554

3629. reforte 1554, 1555
 3650. yf] it 1555

So do I loue you with all my herte entere
 With inwarde care I by your beauty dere
 I must abyde with all my hole entent
 Of lyfe or dethe your onely Iugement 3655
 With fayned eres of perfyte audyence
 She dyde hym here gyuyng this sentence
 Vyrgyll she sayd I wolde fayne you ease
 Of your trouble and of your grete dysease
 But I wote not how that it sholde be 3660
 Without tournynge vs to grete dyshoneste
 Yf it be knowen / than bothe you and I
 Shall by reheyted at full shamefully
 But what for that I haue me bethought
 A praty crafte by me shall be wrought 3665
 Ye knowe my chambre Ioyneth to a wall
 Beynge ryght hygh and a wyndowe withall
 Soone at nyght whan all folke be at reste
 I shall take a basket as me thynketh beste
 And therto I shall a longe corde well tie 3670
 And frome the wyndowe lete it downe pryuelye
 Ryght so whan it is adowne on the grounde
 Ye may well entre in it bothe hole and founde
 And my two maydens the whiche secrete be
 Shall anone helpe to hale you vp with me 3675
 Lo in this wyse you may haue ryght well
 Your owne desyre in shorte space euery dell
 At a .xj. of clocke in the nyght so derke
 They dede appoynt for to fulfyll this werke
 He often thanked her grete gentylnes 3680
 And so departed with grete gladnes
 And so he wente vnto his study
 Passyng the tyme hym selfe full merely
 Tyll that the cloke dyde stryke aleuen
 Pleasure. M. ii.

3652-84 are missing in 1509
 1554, 1555 3672. downe 1555

3652. loue nou 1555
 3678. At .xj. of the clocke 1555

3663. by] be
 3680. her
 gentlines 1555

Than to the wall he wente full euen 3685
 And founde the basket at the grounde a redy
 And entred into it full fodaynly
 Waggyng the rope whiche the lady espyed
 Whiche to the wyndowe ryght anone her hyed
 With her two maydens she dyde hym vp wynde 3690
 Amyddes the wall and lefte hym there behynde
 That was fyue fadam and more frome the grounde
 Whan hymselfe in fuche a cafe he founde
 Alas he sayd my owne lady faue
 Myn honeste and what ye lyst to haue 3695
 Ye shall haue it at your owne desyre
 Now wynde me vp me herte is on fyre
 Thou shalte quod she in that place abyde
 That all the cyte fo ryght longe and wyde
 May the beholde and the mater knowe 3700
 For myne honeste and thy shame I trowe
 So there he hyngge tyll none of the day
 That euery persone whiche went by the way
 Myght hym well se and also beholde
 And vnto them the very cause she tolde 3705
 Lo how with shame she her loue rewarded
 His payne and forow she nothyng regarded
 Thus at the last he adowne was brought
 Replete with shame it vayled hym ryght nought
 Thus with grete angre he his loue confounded 3710
 Helyngge the stroke whiche that she had wounded
 And by his crafte he in Rome dyde drenche
 Euery fyre / for he lefte none to quenche
 And towarde Rome a grete tyrcuyte aboute
 There was no fyre that was vn put oute 3715
 He at her buttockes fet a brennyngge cole
 No fyre there was but at her ars hole

3686. already 1555

3692. fadom 1554, 1555

3697. vp me] vp my

1509, 1554, 1555

3702. hyngge] hong 1555

3709. vayleth 1555

3714. cyrcuyte 1509: circuite 1554, 1555

She torned her tout that was cryspe and fat
All about Rome dyde fetche theyr fyre therat
One of an other myght no fyre get 3720
It wold not kyndle without he it fet
Frome her ars by the magykes art
She blewe the fyre whan she lete a fart
Thus euery man myght beholde and fe
With the lyght of fyre her praty preuyte 3725
Thus all the cyte vpon her dyde wonder
For pyfyte forowe her herte was nere a fonder
And thus Vyrgyll with crafty subtylnes
Rewarded her falsheede and doublenes
All this I tell though that I be a fole 3730
To the yonge knyght for thou mayst go to scole
In tyme comynge of true loue to lerne
Beware of that for thou canst not decerne
Thy ladyes mynde though that she speke the fayre
Her herte is false she wyll no trouthe repayre 3735
Nay quod I they are not all dysposed
So for to do as ye haue here dysclofed
Aha quod he I trowe well ye be
A true louer so mote I thryue and the
Lete not thy lady of thyn herte be rother 3740
Whan thou arte gone she wyll soone haue another
Thus forthe we rode tyll we sawe a ferre
A ryall toure as bryght as ony sterre
To whiche we rode as fast as we myght
Whan we came there adowne my stede I lyght 3745
So dyd this Godfrey gobylyue also
In to the temple he after me gan go
There sat dame Venus and Cupyde her sone
Whiche had theyr parlyament ryght newly begone

Pleasure.

M. iii.

To rederffe louers of theyr payne and wo 3750
 Whiche in the temple dyde walke to and fro
 And euery one his byll dyde present
 Before Venus in her hygh parlyament
 The temple of her ryall confystory
 Was walled all aboute with yuory 3755
 All of golde lyke a place folacious
 The rose was made of knottes curyous
 I can nothyng extende the goodlynes
 Of her temple so moche of ryches
 This Godfrey gobyleue wente lyghtly 3760
 Vnto dame fapyence the secreтары
 That dyde hym make this supplycacyon
 To the goddes Venus with breuyacyon
 O lady Venus of loue the goddes
 Redres my payne of mortall heuynes 3765
 I dyde ones wowe an olde mayden ryche
 A foule thefe an olde wydred wyche
 Fayre mayd I fayd wyll ye me haue
 Nay fyr so god me kepe and faue
 For you are euyll fauoured and also vgly 3770
 I am the worfe to fe your vyfnamy
 Yet was she fouler many an hondred folde
 Than I my selfe as ye may well beholde
 And therwith all he caused to depaynt
 His face and hers all vnder his complaynt 3775
 And to Venus he made delyueraunce
 Of his complayne by a shorte cyrcumstaunce
 Whiche ryght anone whan she had it sene
 Began to laugh with all the courte I wene
 Lo here the fygures of them both certayne 3780
 Iuge whiche is best fauourde of them twayne.

3750. redrefse 1554, 1555
 line was omitted by Wright in his edition, though it is in 1517, 1554, and 1555, the very text he used!

3751-81 are missing in 1509
 3777. complaint 1554, 1555

3764. This

And my name la graunde amoure is called
 Whose herte with payne she all aboute hath walled
 With her beaute whiche dame nature create
 Aboue all other in moost hye estate 3795
 Well sayd sapyence I thynke in my mynde
 Her loue and fauoure you shall attayne by kynde
 And I wyll drawe to you incontynent
 All your complaynt as is conuenient !
 Vnto dame Venus to se directly 3800
 For your payne and sorowe foone a remedy
 She drewe my pyteous lamentacyon
 Accordyng to this supplycacyon.

¶Ca. xxx.

¶The supplycacyon.

O Venus lady and excellent goddes
 O celestyall sterre hauynge the fouerayne 3805
 Aboue all other sterres as lady and prynces
 As is accordyng vnto your deyte
 Pleaseth it now your grete benygnyte
 Vnto my complaynt for to gyue audyence
 Whiche brenne in loue with Percyng vyolence 3810
 For so it happed that the lady fame
 Dyde with me mete and gan to expresse
 Of a payre lady whiche had vnto name
 Labelle pucell come of hye nobleffe
 Whose beauty clere and comly goodlynesse 3815
 Frome daye to daye doth ryght well renne
 With grace brydled and with grete vertue
 She tolde me of her fayre habytacyon
 And of the wayes therto full daungerous
 Her fwete reporte gaue exortacyon 3820

3792-820 are missing in 1509. Their place is taken by ll. 3685-717. The whole episode of Gobelyue is strangely confused and mutilated in 1509
 3792. myne 1555 3805. fouerayntie 1554, 1555 3810. burne 1554, 1555
 3811. happened 1554, 1555 3813. payre] faire 1554 : fayre 1555
 3816. renne] misprint for renue : renue 1554 : reueneue 1555 3820. gaue me 1555

Vnto my herte for to be courygyous
 To pas the paffage harde and troblous
 And to brynge me out of grete encumbrance
 She me delyuered bothe grace and gouernaunce

So forthe we went to the toure of scyence 3825
 For to attayne in euery artyke poole
 And fyrst doctryne by good experyence
 Vnto dame gramer dyde fette me to scoole
 Of myfly ygnoraunce to oppres the doole
 And so I ascended vnto dame logyke 3830
 And after her vnto lusty rethoryke

Tyll at the last at a feest solemply
 To a temple I went dame musyke to here
 Play on her organs with swete armony
 But than on losfe I sawe to me appere 3835
 The floure of comforte the sterre of vertue celere
 Whose beaute bryght in to my herte dyde passe
 Lyke as fayre Phebus dooth shyne in the glasse

So was my herte by the stroke of loue
 With forowe perft and with mortall payne 3840
 That vnneth I myght frome the place remoue
 Where as I stode I was so take certayne
 Yet vp I loked to se her agayne
 And at auenture with a fory moode
 Vp than I went where as her perfone floode 3845

And fyrst of all my herte gan to lerne
 Ryght well to regyfter in remembraunce
 How that her beaute I myght than decerne
 Frome toppe to too endued with pleasaunce

Pleasure.

N. i.

3821. couragious 1509 : couragious 1554 : courigious 1555
 celre 1509 : cleare 1554 : clere 1555

3840. preft 1555

3836. celere]

Whiche I shall shewe withouten varyaunce 3850
 Her thynynge here so proprely she dresse
 Alofe her forhede with fayre golden tressles

Her forhede stepe with fayre browes ybente
 Her eyen gray / her nose strayght and fayre
 In her whyte chekes the fayre blode it wente 3855
 As amonge the whyte the reed to repayre
 Her mouthe ryght small her brethe swete of ayre
 Her lyppes softe and rudy as a rose
 No herte on lyue but it wolde hym oppose

With a lytell pytte in her well fauoured chynne 3860
 Her necke longe and whyte as ony lyly
 With waynes blewe in whiche the blode rāne inne
 Her pappes rounde / and therto ryght praty
 Her armes slender / and of goodly body
 Her fyngers small / and therto ryght longe 3865
 Whyte as the mylke with blewe waynes amonge

Her feet propre she gartred well her hofe
 I neuer sawe so swete a creature
 Nothyng she lacketh as I do suppose
 That is longynge to fayre dame nature 3870
 Yet more ouer her countenaunce so pure
 So swete / so louely wolde ony herte enspyre
 With feruente loue to attayne his desyre

But what for her maners passeth all
 She is bothe gentyll good vertuous 3875
 Alas what fortune dyde me to her call
 Without that she be to me pyteous
 With her so fetred in paynes dolourous

3852. Aloste 1509: Aloft 1554 3859. appose 1555 3868. swete]
 fayre 1554 3872. my hert 1555 3875. good and-1509, 1554, 1555
 3877. pitifull 1554

Alas shall pyte be frome her exyled
Whiche all vertues hath so vndefyled 3880

Thus in my mynde whan I had engraued
Her goodly countenaunce and fayre fygure
It was no wonder that I was amafed
My herte and mynde she had so tane in cure
Nothyng of loue I durst to her dyscure 3885
Yet for bycause I was in her prefence
I toke acquayntaunce of her excellence

My herte was drenched in grete forowe depe
Though outwardly my countenaunce was lyght
The inwarde wo in to my herte dyde crepe 3890
To hyde my payne it was grete force and myght
Thus her swete beaute with a sodayne fyght
My herte hath wounded whiche must nedes obeye
Vnto suche a forowe now alas welawaye

For she is gone and departed ryght ferre 3895
In her countre where she doth abyde
She is now gone the fayre shynynge sterre
O lady Venus I pray the prouyde
That I may after at the morowe tyde
And by the waye with herte ryght rygoryous 3900
To subdue myn enemyes contraryous

And yet thy grace moost humbly I praye
To fende thy fone lytell Cupyde before
With louynge letters as fast as thou maye
That she may knowe some what of paynes fore 3905
Whiche for her sake I suffre euermore
Now lady Venus with my hole entente

Pleasure.

N. ii.

3894. now omitted in 1555 3900. ryght omitted in 1555 rygorous
1509 3901. to me contrarious 1554 3905. of my 1555,

Of lyfe or dethe I byde thy Iugement

Well than fayd Venus I haue perfeueraunce
 That you knowe somewhat of myghty power 3910
 Whiche to my courte fue for acquayntaunce
 To haue release of your grete paynes fower
 Abyde a while ye must tary the hower
 The tyme renneth towarde ryght fast
 Ioy cometh after whan the forowe is past 3915

Alas I fayd who is fettred in chaynes
 He thynketh longe after delyueracyon
 Of his grete wo and eke mortall paynes
 For who abydeth paynfull penaunce
 Thynketh a shorte while a longe contynuaunce 3920
 Who may not speke with her he loueth beste
 It is no wonder thoughe he take no reste

Abyde quod she you must a while yet tary
 Though to haue comforte ye ryght longe do thynke
 I shall prouyde for you a lectuary 3925
 Whiche after forowe into your herte shall synke
 Though you be brought now vnto dethes brynke
 Yet drede exyle and lyue in hope and trust
 For at the last you shall attayne your lust

And specyally I gyue to you a charge 3930
 To fyxe your loue for to be true and stable
 Vpon your lady and not to fle at large
 As in fundry wyfe for to be varyable
 In corrupte thoughtes vyle and culpable
 Prepence nothyng vnto her dyhoneste 3935
 For loue dyhonest hath no certaynte

3908. abide thy 1554 : bide the 1555 3911. for acquaintaunce 1554 : my
 quayntaunce 1555 3917. deliuerance 1554 3927. brynke] drynke 1555

And fythen that I was caufe you begone
 Fyrst for to loue I shall a letter make
 Vnto your lady / and sende it by my sone
 Lytell Cupyde / that shall it to her take 3940
 That she your sorowe may detray or slake
 Her harded herte it shall well reuolue
 With pyteous wordes that shall it defolue
 And ryght anone as the maner foloweth
 She caused fapyence a letter to wryte 3945
 Lo what her fauoure vnto me auayleth
 Whan for my sake she dyde so well endyte
 As I shall shewe in a shorte respyte
 The gentyll fourme and tenoure of her letter
 To spede my caufe for to attayne the better. 3950

¶ The copy of the letter. Ca. xxxi.

R ight gentyll herte of grene flouryng age
 The sterre of beaute and of famous porte
 Confyder well that your lusty courage
 Age of his cours must at the last transporte
 Now trouth of ryght dooth our selfe exorte 3955
 That you your youth in ydlenes wyll spende
 Withouten pleasure to brynge it to an ende
 What was the caufe of your creacyon
 But man to loue the worlde to multeply
 As to sowe the fede of generacyon 3960
 With feruent loue so well conueniently
 The caufe of loue engendreth perfytely
 Vpon an entente of dame Nature
 Whiche you haue made so fayre a creature
 Than of dame nature what is the entent 3965
 ¶ Pleasure. N. iii.

3937. be gone 1555 3944. mater 1555 3947. selfe 1555 3955. of
 his 1555 3964. hath 1554

But to accompysshe her fayre fede to fowe
 In fuche a place as is conuenient
 To goddes pleafure for to encrease and growe
 The kynde of her ye may not ouerthrowe
 Say what ye lyst ye can nothyng deny 3970
 But otherwyle ye thynke full pryuely

What the man is and what he can do
 Of chambre werke as nature wyll agre
 Though by experyence ye knowe nothyng therto
 Yet ofte ye muse and thynke what it may be 3975
 Nature prouoketh of her stronge degre
 You so to as hath ben her olde guyse
 Why well you than the true loue dyspyse

In your courte there is a byll presented
 By graunde amoure whose herte in dures 3980
 You fast haue fettred not to be absented
 Frome your persone with mortall heuynes
 His herte and seruyce with all gentylnes
 He to you oweth as to be obedyent
 For to fulfyll your swete commaundement 3985

What you auayleth your beaute so fayre
 Your lusty youthe and gentyll countenaunce
 Without that you in your mynde wyll repayre
 It for to spende in Ioye and pleasaunce
 To folowe the trace of dame natures daunce 3990
 And thus in doyng you shall your seruauent hele
 Of his dysease / and hurte you neuer adele

One must you loue it can not be denyed
 For harde it is to voyde you of the chaunce

3972. can] wyll 1555 3977. to do 1509 3978. will 1554 : wyll
 1555 3979. your courte] cour ourte 1509 : In our 1554 3980. in
 dureffe 1554 : endures 1555 3987. and] and your 1554, 1555

The Passetyme of Pleasure

151

Than loue hym best that you haue so arayed 3995
With fyry chaynes fettred in penaunce
For he is redy without doubtaunce
In euery thyng for to fulfyll your wyll
And as ye lyst ye may hym saue or spyll

Alas what payne and mortall wo 4000
Were it to you / and ye were in lyke cace
With hym dyfmayde whiche you haue rayed so
Wolde you not than thynke it a longe space
In his swete herte to haue a dwellynge place
Than in your mynde ye may reuolue that he 4005
Moost longe do thynke that Ioyfull day to fe

Is not he yonge bothe wyfe and lusty
And eke descended of the gentyll lyne
What wyll you more haue of hym truly
Than you to serue as true loue wyll encline 4010
But as I thynke you do now determyne
To fyxe your mynde for worldly treasure
Though in your youth ye lese your pleasure

Alas remembre fyrst your beaute
Your youthe / your courage / and your tender herte 4015
What payne here after it may to you be
Whan you lacke that whiche is true louers deferte
I tell you this your selfe to conuerte
For lytell knowe ye of this payne ywys
To lyue with hym in whome no pleasure is 4020

Where that is loue there can be no lacke
Eye on that loue for the lande or substaunce
For it must nedes ryght soone abacke

Pleasure.

N. iiii.

3995. loue] to loue 1555 4001. and you 1555 4005. you may 1555
4009. more haue] haue more 1555 4023. drawe abacke 1509

Whan that youth hath no Ioy nor pleaſaunce .
 In the party with natures ſufficyſaunce 4025
 Than wyll you for the ſynne of aueryche
 Vnto your youth do ſuche a preiudyce

Thus fythen nature hath you well endued
 With ſo moche beaute / and dame grace alſo
 Your vertuous maners hath ſo moche renued 4030
 Exyle dyſdayne and let her frome you go
 And alſo ſtraungenes vnto loue the ſo
 And let no couetyſe your true herte ſubdue
 But that in Ioye ye may your youthe enſue

For of I loue the goddes dame Venus 4035
 Ryght well to knowe that in the worlde is none
 That vnto you ſhall be more Ioyous
 Than graunde amoure that loueth you alone
 Syth he ſo dyde it is many dayes agone
 Who euer ſawe a fayre yonge herte ſo harde 4040
 Whiche for her ſake wolde ſe her true loue marde

And ſo ſhall he without ye take good hede
 Yf he ſo be / ye be cauſe of the ſame
 For loue with dethe wyll ye rewarde his mede
 And yf ye do ye be to moche to blame 4045
 To loue vnloued ye knowe it is no game
 Wherefore me thynke ye can do no leſſe
 But with your loue his paynes to redreſſe

Yf ye do not this may be his ſonge
 Wo worthe the tyme that euer he you met 4050
 Wo worthe your herte ſo doynge hym wronge
 Wo worthe the houre that his true herte was ſet

4025. ſuffiſaunce 1554 4026. auaryce 1509 : auarice 1554 4030. ſo
 moche] ſo well 1555 4032. and to loue 1555 4033. couetous 1555
 4034. you may 1555 4035. I of 1554 4036. do knowe 1554 4043. If
 it 1555

Wo worthe dyfdayne that wolde his purpose let
Wo worthe the floure that can do no bote
Wo worthe you that perft hym at the rote 4055

Wo worthe my loue the caufe of my forowe
Wo worthe my lady that wyll not it releace
Wo worthe fortune bothe euen and morowe
Wo worthe trouble that fhall haue no peace
Wo worthe cruelte that may neuer feafe 4060
Wo worthe youthe that wyll no pyte haue
Wo worthe her that wyll not her loue faue

Wo worthe the truſte without affuraunce
Wo worthe loue rewarded with hate
Wo worthe loue replete with varyaunce 4065
Wo worthe loue without a frendely mate
Wo worthe the herte with loue at debate
Wo worthe the beaute whiche toke me in ſnare
Wo worthe her that wyll not ceafe my care

Wo worthe her maners and her goodlynnes 4070
Wo worthe her eyes ſo clere and amyable
Wo worthe fuche caufe of my grete ſekenes
Wo worthe pyte on her not tendable
Wo worthe her mynde in dyfdayne ſo ſtable
Wo worthe her that hath me fettred faſte 4075
And wo worthe loue that I do ſpende in waſte

Wherfore of ryght I pray you to remembre
All that I wryte vnto you ryght now
How your true loue is of aege but tendre
His humble ſeruyce we pray you alowe 4080
And he hym ſelfe ſhall euermore enprowe

4061. no] not 1555
omitted in 1555

4069. her that] the hert that 1555

4081. ſhall

You for to please and gyue the foueraynte
How can you haue a more true loue than he

And fare ye well there is no more to fay
Vnder our sygnet in our courte ryall 4085
Of Septembre the two and twenty day
She clofed the letter and to her dyde call
Cupyde her sone so dere and specyall
Commaundyng hym as fast as he myght
To labell pucell for to take his flyght 4090

So dyde Cupyde with the letter flye
Vnto labell pucelles domynacyon
There that he spedde full well and wonderlye
As I shall after make relacyon
But to my mater with breuyacyon 4095
A turtle I offred for to magnefy
Dame Venus hye estate to gloryfy

She me exorted for to be ryght hardy
Forthe on to trauayle and to drede nothyng
I toke my leue of her full humbly 4100
And on my way as I was rydyng
This Godfrey gobyllyue came rennyng
With his lytell nagge and cryed tary tary
For I wyll come and bere you company

ANd for bycause that I was than full sadde 4105
And by the waye he made me good game
To haue his company I was somewhat gladde
I was not proude I toke of hym no shame
He came to me and sayd ye are to blame
So to ryde louryng for a womans fake 4110

4088. in speciall 1554 4093. wonderfly 1554 4099. on trauayle
1555 4105. With this line 1554 begins Chapter xxxii, but no chapter
division is found in the other editions



Vnto the deuyll I do them all betake

¶ They be not stedfast but chaunge as the mone
 Whan one is gone they loue an other sone
 Who that is syngle and wyll haue a wyfe
 Ryght out of Ioye he shall be brought in stryfe
 Thus whan Godfrey dyde so mery make
 There dyde a lady vs sone ouer take
 And in her hande she had a knotted whyppe
 At every yerte she made Godfrey to skyppe
 Alas he sayd that euer I was borne
 Now am I take for all my mocke and scorne
 I loked about whan that I herde hym crye

4115

4120

*From l. 4112 to l. 4262 the 1554 edition prints the passage in six-line stanzas
 4119. Ierte 1509: yerke 1554*

Seynge this lady on her palfray ryde hye
 Madame I sayd I pray you me tell
 Your propre name and where that ye dwell 4125
 My name quod she is called correccyon
 And the toure of chaftyse is my mancyon
 This stronge thefe called false reporte
 With vylayne courage and an other forte
 And vyle perlers false coniecture 4130
 All thefe I had in pryson full sure
 But this false reporte hath broken pryson
 With his subtyll crafte and euyl treason
 And this Iourney pryuyly to spede
 He hath cladde hym in this foles wede 4135
 Now haue I answered you your questyon
 And I pray you of a lyke solucyon
 You seme me thynke for to be a knyght
 I pray you tell me fyrst your name a ryght
 My name quod I is la graunde amoure 4140
 A well quod she you are the perfyte floure
 Of all true louers as I do well knowe
 You shall atteyne la belle pucell I trowe
 I knowe ryght well ye are aduenturous
 Onwarde your way to the toure peryllous 4145
 And for asmoche as the nyght is nere
 I humbly pray you for to take the chere
 That I may make you in my toure this nyght
 It is here by you shall of it haue syght
 And I pray you to helpe me to bynde 4150
 This false reporte as you sholde do by kynde
 What Godfrey quod I wyll ye chaunge your name
 Nay nay quod he it was for no shame
 But alas for wo that she hath me taken
 I must obey it can not be forsaken 4155

4125. ye] you 1555 4127. chaftice 1554 : chaftite 1555 4134. this]
 his 1509 4139. tell me fyrst] first to tell me 1555 4149. haue a 1555

His fete were fettred vnder nethe his nagge
And bounde his handes behynde to his bagge
Thus correccyon with her whyp dyde dryue
The lytell nagge with Godfrey gobylue
Tyll at the last we gan to approche 4160
Her ryall toure vpon a craggy roche
The nyght was come for it was ryght late
Yet ryght anone we came vnto the gate
Where we were lete in by dame mesure
That was a fayre and a goodly creature 4165
And so correccyon brought me to the hall
Of gete well wrought glased with crystall
The rofe was golde and a myddes was sette
A carbuncle that was large and grette
Whose vertue clere in the hall so bryght 4170
About dyde cast a grete meruaylous lyght
So forthe we wente in to a chambre fayre
Where many ladyes dyde them selfe repayre
And at our comynge than incontynent
They welcomed vs as was conuenient 4175
But of correccyon they were very gladde
Whiche false reporte agayne taken hadde
There was quene Panthafyle with penalape
Quene Helayne / and quene menalape
Quene Ithefyle and quene procerpyne 4180
The lady Meduse and yonge Polyxynne
With many mo that I do not reherce
My tyme is shorte I must fro them reuerce
And dame correccyon into a chambre ledde
Me ryght anone for to go to my bedde 4185
What nede I shewe of my grete chere and rest
I wanted nought but had all of the best
And so I slepte tyll that aurora clere

4163. to the 1554
4177. take 1555

4172. vnto 1555

4173. them selues 1554

Began to shyne a myddes her golden spere
 Than vp I rofe and my verlet also 4190
 Whiche made me redy and to my ftede dyde go
 And dame correccyon at this morowe tyde
 Dyde me entrete a whyle to abyde
 And ryght anone my brekefast was brought
 To make me chere there wanted ryght nought 4195
 And after this dame correccyon
 Dyde lede me to a meruaylous dongeon
 And fyrft fhe ledde me to the vpper warde
 Where shamefastenes dyde vs well regarde
 For he was Iayler and had at his charge 4200
 Euery rebell not for to go at large
 In the fyrft warde there wente to and fro
 Bothe men and women that myght no ferther go
 But yet they hoped for to haue releue
 Of theyr impryfon whiche dyde them fo greue 4205
 Thefe pryfoners whan true loue was meued
 They wolde dryue of and not releafe the greued
 And for this caufe by egall Iugement
 Lyke as they dyde here hath they punyffhement
 And shamefastnes lower dyde vs brynge 4210
 Where we fawe men that were in tormentynge
 With many ladyes that theyr mouthes gagged
 And fals reporte on me his heed wagged
 Than ryght anone a lady gan to fcrape
 His furde tonge that he cryed lyke an ape 4215
 And vyle peller in lyke wyfe also
 His tonge was fcraped that he fuffred wo
 And yet we wente in to a deper vale
 Where I fawe men that were in grete bale
 In holly buffhes they dyde hange a lofte 4220
 Theyr hedes downewarde for to fall vnfofte

4189. her] the 1555 4192. this] the 1555 4203. that om. 1555
 4205. enprifon 1554 4207. not om. 1555 4208. equall 1554 4209.
 bath] haue 1554 4211. men in great tormenting 1555 4218. depe 1555
 4220. hollowe 1554

And two ladyes dyde theyr bodyes bete
With knotted whyppes in the flesshe to frete
That the desyre it sholde sone a swage
And specyally of the vylayne courage 4225
These men with sugred mouthes so eloquente
A maydens herte coude ryght soone relête
And these yonge maydens for to take in snare
They fayne grete wo and for to suffre care
The folysshe maydens dyde byleue they smarterd 4230
That to theyr wyll the men them conuerted
Thus whan that they had them so begyled
And with theyr fraude these maydens defyled
They cast them of they toke no lenger kepe
Go where ye lyst though they crye and wepe 4235
Therefore these ladyes with theyr whyppes harde
Theyr bodyes bete that theyr bodyes hath marde
And euery man as he hath deserued
A payne there is whiche is for hym obserued
Thus whan I had all the pryson sene 4240
With the tourmente of many a one I wene
And forthe we wente agayne to the hall
My stede was redy and brought to the wall
And of the ladyes clere in excellence
I toke my leue with all due reuerence 4245
And thanked correccyon with my herte entere
Of my repose and of her louynge chere
To me she sayd remembre you well
Of the swete Beaute of Labelle pucell
Whan you her herte in fetters haue chayned 4250
Lete her haue yours in lyke wyfe retayned
Loke that your herte / your worde / and countenance
Agre all in one withouten varyaunce
Yf she for pyte do releafe your payne

Confyder it and loue her best agayne 4255
 Be true and secrete and make none aduaunte
 Whan you of loue haue a perfyte graunte
 And yf ye wyll come vnto your wyll
 Bothe here and se and than holde you styll
 Drede you nothyng but take a good herte 4260
 For ryght soone after you frome hens departe
 Ryght hygh aduentures vnto you shall fall
 In tyme of fyght vnto your mynde than call
 Yf you preuayle you shall attayne the fame
 Of hye honoure to certesye the fame 4265
 And therwith I lyght vpon my stede
 Madame I sayd I pray god do you mede
 Fare well she sayd for you must now hens
 Aduē quod I with all my dylygens.

¶How graunde amourē dyscomfyted the gyaunt
 with thre hedes & was receyued of thre fayre ladyes.

¶Ca. xxxiij.



Whan golden Phebus in the Caprycorne
 Gan to ascende fast vnto aquary
 And Ianus byfrus y^e crowne had worne
 With his frosty berde in Ianuary
 Whan clere Dyana Ioyned with mercury

4270

The cryflyall ayre and asured fyrmamente
 Were all depured without encumbrement

4275

Forthe than I rode at myne owne aduenture
 Ouer the mountaynes and the craggy rockes
 To beholde the countrees I had grete pleasure
 Where corall growed by ryght hye stockes
 And the popyngayes in the tre toppes

4280

¶Pleasure.

O. i.

4278. roche 1555

4280. flackes 1555

M

Than as I rode I sawe me beforne
 Befyde a welle hange bothe a shelde and a horne

Whan I came there / adowne my fiede I lyght
 And the fayre bugle I ryght well behelde 4285
 Blafynge the armes as well as I myghte
 That was so grauen vpon the goodly shelde
 Fyrst all of syluer dyde appere the felde
 With a rampynge lyon of fyne golde so pure
 And vnder the shelde there was this scrypture 4290

Yf ony knyght that is aduenturous
 Of his grete pryde dare the bugle blowe
 There is a gyaunte bothe fyerce and rygoryous
 That with his myght shall hym soone ouerthrowe
 This is the waye as ye shall now knowe 4295
 To la belle pucell but withouten fayle
 The sturdy gyaunte wyll gyue you batayle

Whan I the scrypture ones or twyes hadde redde
 And knewe therof all the hole effecte
 I blewe the horne without ony drede 4300
 And toke good herte all fere to abiecte
 Makynge me redy for I dyde suspecte
 That the grete gyaunte vnto me wolde haft
 Whan he had herde me blowe so loude a blast

I alyght anone vpon my gentyll fiede 4305
 Aboute the well then I rode to and fro
 And thought ryght well vpon the Ioyfull mede
 That I sholde haue after my payne and wo
 And of my lady I dyde thynke also
 Tyll at the last my varlet dyde me tell 4310

4293. rygorous 1509
 4309. And of my] And my 1555

4294. sonne 1555

4301. fare 1555

Take hede quod he here is a fende of hell

My greyhoundes leped and my flede dyde ferte

My spere I toke and dyde loke aboute

With hardy courage I dyde arme my herte

At last I sawe a flurdy gyaunte floute 4315

Twelue fote of length to fere a grete route

Thre hedes he had and he armed was

Bothe hedes and boody all aboute with bras

Vpon his fyrst hede in his helmet creest

There stode a fane of the fylke so fyne 4320

Where was wryten with letters of the best

My name is falsched I shall cause enclyne

Myn neyghboures goodes for to make them myne

Alwaye I gete theyr lande or substaunce

With subtyll fraude deceyte or varyaunce 4325

And whan a knyght with noble chyualry

Of la belle pucell sholde attayne the grace

With my grete falsched I werke so subtylly

That in her herte she hath no dwellynge place

Thus of his purpose I do lete the cace 4330

This is my power and my condycyon

Loue to remoue by a grete yllusyon

And of the seconde hede in a fylken tassell

There I sawe wryten ymagynacyon

My crafty wytte is withouten fayle 4335

Loue for to brynge in perturbacyon

Where la belle pucell wolde haue affeccyon

To graunde amoure I shall a tale deuysen

To make her hate hym and hym to despyse

Pleasure.

O. ii.

4314. me herte 1555 4318. bodye 1554: body 1555 4323. My 1554,
1555 4329. he hath 1554 hath no place 1555 4331. This is I my
power 1555 4332. by great 1555

By my fals wytte so moche ymagynatyfe 4340
 The trouthe full ofte I brynge in dyseafe
 Where as was peas I caufe to be stryfe
 I wyll suffre no man for to lyue in ease
 For yf by fortune he wyll be dyspleafe
 I shall of hym ymagyn fuche a tale 4345
 That out of Ioy it shall torne in to bale

And on the thyrde hede in a stremer grene
 There was wryten my name is pariury
 In many a towne I am knowen as I wene
 Where as I lyst I do grete Iniury 4350
 And do forwere my selfe full wrongfully
 Of all thynges I do hate conscyence
 But I loue lucre with all dylygence

Betwene two louers I do make debate
 I wyll so fwere that they thynke I am true 4355
 For euer falshed with his owne estate
 To a lady cometh and sayth to eschewe
 An inconuenyence that ye do not rue
 Your loue is nought ymagynacyon knoweth
 I fwere in lykewyfe and anone she troweth 4360

That we haue sayd is of veray trouthe
 Her loue she casteth ryght clene out of mynde
 That with her loue she is wonderly wrothe
 With fayned kyndnes we do her so blynde
 Than to her louer she is full vnkynde 4365
 Thus our thre powers were Ioyned in one
 In this myghty gyaunt many dayes a gone

And whan that I had seen euery thyng

My spere I charged that was veray grette
 And to this gyaunt so fyrfly comynge 4370
 I toke my course that I with hym mette
 Brekyng my spere vpon his fyrst helmet
 And ryght anone adowne my slede I lyght
 Drawyge my swerde that was fayre and bryght

Yclypped Claraprudence that was fayre and sure 4375
 At the gyaunte I stroke with all my valyaunce
 But he my strokes myght ryght well endure
 He was so grete and huge of puyfaunce
 His glayue he dyde agaynst me aduaunce
 Whiche was .iiij. fote and more of cuttyng 4380
 And as he was his stroke dyschargynge

Bycause his stroke was heuy to bere
 I lepte a syde frome hym full quykely
 And to hym I ranne without ony fere
 Whan he had dyscharged agayne full lyghtly 4385
 He rored loude and sware I sholde abyde
 But what for that I stroke at hym fast
 And he at me but I was not agast

But as he faught he had a vauntage
 He was ryght hye and I vnder hym lowe 4390
 Tyll at the last with lusty courage
 Vpon the syde I gaue hym suche a blowe
 That I ryght nere dyde hym ouerthrowe
 But ryght anone he dyde his myght enlarge
 That vpon me he dyde suche strokes dyscharge 4395

That I vnneth myght make refystence
 Agaynst his power for he was so stronge

Pleasure.

O. iii.

4376. vyolence 1555
 4395. fuche a stroke 1555

4382. was] wys 1555
 4397. Agayng 1555

4387. strake 1554

I dyde defende me agaynst his vyolence
 And thus the batayle dured full ryght longe
 Yet euermore I dyde thynke amonge 4400
 Of la belle pucell whome I sholde attayne
 After my batayles to releafe my payne

And as I loked I fawe than auale
 Fayre golden Phebus with his beames rede
 Than vp my courage I began to hale 4405
 Whiche nyghe before was agone and dede
 My swerde so entred that the gyaunt blede
 And with my frokes I cut of anone
 One of his legges amyddes the thye bone

Than to the grounde he adowne dyde fall 4410
 And vpon me he gan to loure and glum
 Enforcynge hym so for to ryfe with all
 But that I shortely vnto hym dyde cum
 With his thre hedes he spytte all his venum
 And I with my swerde as fast as coude be 4415
 With all my force cut of his hedes thre

Whan I had so obtayned the vycory
 Vnto me than my varlet well fayd
 You haue demeaned you well and worthely
 My greyhoundes lepte and my stede than brayde 4420
 And than frome ferre I fawe well arayde
 To me come rydyng thre ladyes ryght swete
 Forthe than I rode and dyde with them mete

The fyrst of them was called veryte
 And the seconde good operacyon 4425
 The thyrde also clypped fydelyte

4399. dured right 1555
 well 1555

4403. onale 1555
 4426. also yclipped 1554 : and cleped 1555

4419. demanded

All they at ones with good opynyon
Dyde gyue to me grete laudacyon
And me besefched with theyr herte entere
With them to rest and to make good chere 4430

I graunted them and than backwarde we rode
The myghty gyaunte to fe and beholde
Whose huge body was more than fyue carte lode
Whiche lay there bledynge that was almoost colde
They for his dethe dyde thanke me many a folde 4435
For he to them was enmy mortall
Wherefore his thre hedes they toke in specyall

And than veryte on the fyrst fane
Dyde sette a lofte of falshode the hede
And good operacyon in lykewyfe had tane 4440
Of ymagynacyon that full fore than bledde
Vpon his hede alofte vpon his baner rede
And in lyke wyfe fydeleyte had ferued
Periuries hede as he had well deferued

And with swete songes and swete armony 4445
Before me they rode to theyr fayre castell
So forthe I rode with grete Ioy and glory
Vnto the place where these ladyes dyde dwell
Sette on a rocke besyde a sprynge or a well
And fayre obseruaunce the goodly portres 4450
Dyde vs receyue with solemne gladnes

Than to a chambre that was very bryght
They dyde me lede for to take myn ease
After my trouble and my grete sturdy fyght
But thre woundes I had caufynge my dyfeafe 4453

My payne and wo they dyde soone appeafe
 And heled my woundes with false aromatyke
 Tellynge me of a grete gyaunt lunatyke

Whose name truly was called varyaunce
 Whome I sholde mete after my departynge 4460
 These ladyes vnto me dyde grete pleasaunce
 And in meane while as we were talkynge
 For me my souter was in ordenynge
 Thus whan by temperance it was prepared
 And than to it we wente and ryght well fared 4465

Tell me quod veryte yf you be content
 What is your name so hye aduenturous
 And who that you in to this coste hath sent
 Madame I sayd I was so amorous
 Of la belle pucell so fayre and beauteous 4470
 La graunde amour truly is my name
 Whiche seke aduentures to attayne the fame

Aha quod she I thought asmoche before
 That you were he for your grete hardynes
 La belle pucell must loue you euermore 4475
 Whiche for her sake in your hye nobles
 Dooth suche actes by chualrous exces
 Her gentyll herte may nothyng deny
 To rewarde your mede with loue full feruently

Thus dyde we passe tyme in all maner of Ioye 4480
 I lacketh nothyng that myght make me solace
 But euermore as noble Troylus of Troye
 Full ofte I thought on my fayre ladyes face
 And her to se / a moche lenger space

4457. false 1555 4464. temperance 1509, 1554, 1555
 1509 4481. lacked 1509, 1554. See note.

4472. fame

Whan tyme was come to rest I was brought
All to me longynge there lacked ryght nought 4485

What sholde I wade by perambulucyon
My tyme is shorte and I haue ferre to fayle
Vnto the lande of my conclusyon
The wynde is east ryght flowe without fayle 4490
To blowe my shyppes of dyligent trauayle
To the laste ende of my mater troublous
With wawes enclosed so tempestuous

Ryght in the morowe whan Aurora clere
Her radyaunt beames began for to sprede 4495
And splendent Phebus in his golden spere
The crystall ayre dyde make fayre and rede
Derke Dyane declynynge pale as ony lede
Whan the lytell byrdes swetely dyde synge
Laudes to theyr maker erly in the mornynge 4500

¶Ca. xxxiiij.¹

V P I arose and dyde make me redy
For I thought longe vnto my iourneys ende
My greyhoundes lepte on me ryght meryly
To chere me forwarde they dyde condyscende
And the thre ladyes my chere to amende 4505
A good brekefast dyde for me ordayne
They were ryght gladde the gyaunt was slayne

I toke my leue and on my way I rode
Thorrugh the wodes and on rokkes hye
I loked about and on the hyll abode 4510
Tyll in the vale I sawe full hastely
To me come rydynge a lady fykerly
I well behelde the hye way so vsed

Pleasure.

P. i.

¹ .xxx.iiij. 1554, 1555

4501. I rose 1555

4508. ryde 1555

But of this lady ryght often I mufed

Tyll at the last we dyde mete to gyder 4515
 Madame I sayd the hye god you faue
 She thanked me and dyde axe me wheder
 That I so rode and what I wolde haue
 Truly quod I nothyng ellys I craue
 Of the hye god but to be so fortunate 4520
 La belle pucelle to haue to my mate

What is your name than sayd she
 La grounde amoure forsothe madame quod I
 Than was she glad as ony one myghte be
 And sayd she was fente fro myn owne lady 4525
 Tydynges I sayd I pray you hertely
 Your lady quod she is in perfyte helthe
 And wolde be gladde to here of your welthe

She promysed you in a gardyn grene
 To loue you best of ony creature 4530
 So dooth she yet as I thynke and wene
 Though that dyfdayne brought her to her lure
 But of her herte nowe you shall be fure
 Be of good chere and for nothyng dyfmaye
 I spake with her but now this other daye 4535

And she my selfe vnto you hath fente
 My name is called dame Perceuraunce
 A lytell before that I frome her wente
 To her came Cupyde with grete cyrcumstaunce
 And brought a letter of Venus ordenaunce 4540
 Whiche vnto her he dyde anone prefente
 Whan she it redde and knewe the entente

All inwardly full wonderly dysmayed
 Withonten worde she dyde stonde ryght styll
 Her harded herte was full well decayed 4545
 What for to do she knewe not good or yll
 You for to helpe or lete you so spyll
 Dyfdayne and straungenes dyde stonde then therby
 Seynge her countenaunce they gan to drawe ny

 Madame quod they why are you so sadde 4550
 Alas quod she it is no meruayle why
 Ryght nowe of Cupyde a letter I hadde
 Sent fro Venus full ryght merueyloufly
 By whiche I haue perceyued vtterly
 That a yonge knyght called graunde amoure 4555
 Dooth for my sake suffre fuche doloure

 That of constraynte of wofull heuynes
 He is nere deed all only for my sake
 Shall he now dye or shall I hym releas
 Of his grete wo and to my mercy take 4560
 Abyde quod straungenes and your forowe flake
 Haue you hym sene in ony tyme before
 Yes yes quod she that doth my wo restore

 At pentycoft nowe many dayes agone
 Mufyke to here at grete solempnyte 4565
 To and fro he walked hym felfe all alone
 In a grete temple of olde antyquyte
 Tyll that by fortune he had aspyed me
 And ryghte anone or that I was ware
 To me he came I knewe nought of his care 4570

 He femyd gentyll his maners ryght good

pleasure.

P. ii.

4543. wonderly 1554, 1555 4544. Withonten 1509, 1554, 1555 : styll] well 1555
 4545. delayed 1509, 1554, 1555 4550. ye 1554, 1555 4568. espyed 1509 :
 espied 1554, 1555 4571. femeth 1555 were ryght 1509

I behelde ryght well all his condycyon
 Humble of chere and of goodly mode
 But I thought nothyng of his afflyccyon
 But his hauoyr shewed the occafyon 4575
 Of feruente loue as than in myn entente
 I ofte dyde deme and gyue a Iugemente

So after this I dyde than sone departe
 Home to my countree where I dyde abyde
 Whan I was gone full heuy was his herte 4580
 As Cupyde fayth I muft for hym prouyde
 A gentyll remedy at this fodayne tyde
 And for my sake he is aduenturous
 To subdue myn enmyes contraryous

A quod dyfdayne knowe ye his subftaunce 4585
 Why wyll you loue fuche a one as he
 Though he feme gentyll and of good gouernaunce
 You fhall haue one of ferre hyer degre
 He is nothyng mete as it femeth me
 To be your fere your faouere to attayne 4590
 What is it to you though he fuffre payne

Coude your felfe lete his eyen to haue a fyght
 Of your beaute or his herte to be fette
 What fhylleth you though that he dye this nyght
 You called hym not whan he with you mette 4595
 And he wyll loue you / ye can not hym lette
 Be as be may ye fhall haue myn affente
 Hym for to forfake as is mooft expedyente

Alas madame than fayd dame ftraungenes
 Whan he cometh hyder your courage abate 4600

4575. behaouure shewed 1554 : behaouur sheweth 1555
 contrarious 1555

4584. to me

Loke hye vpon hym be ware of mekenes
 And thynke that you shall haue an hye aflate
 Lete not graunde amoure say to you chekmate
 Be straunge vnto hym as ye knowe nothyng
 The perfyte cause of his true comynge

4605

And in meane whyle came to her prefence
 Dame peas and mercy and to her they sayde
 Alas madame confyder your excellence
 And how your beaute hath hym so arayed
 Yf thou haue hym ye may be well apayed
 And doubte thou not yf that ye loue for loue
 God wyll fende ryches to come to your aboue

4610

Wyll you for loue lete hym dye or perysshe
 Whiche loueth you so with feruente desyre
 And you your selfe may his forow mynysshe
 That with your beaute set his herte a fyre
 Your swete lokes dyde his herte enspyre
 That of fyne force he must to you obey
 To lyue or dye there is no more to say

4615

Alas quod pease wyll ye lete hym endure
 In mortall payne withouten remedy
 Sythen his herte you haue so tane in cure
 Your hasty dome loke that ye modefy
 Exyle dysdayne and straungenes shortely
 And fende perceueraunce as fast as ye may
 To comforte hym in his troublous Iourney

4620

4625

Than in her mynde she gan to reuolue
 The louynge wordes of mercy and peace
 Her hardy herte she gan for to dysfolue

Pleasure.

P. iii.

4601. hye] haute 1509 4610. If you 1509, 1554, 1555
 not 1554, 1555 4612. your 1509: you 1554, 1555

4611. you

And inwardly she dyde to me releace 4630
 Her perfyte loue my grete payne to ceace
 And dyde exyle than frome her to wyldernes
 Bothe dame dyfdayne and eke dame straungenes

And dyde me fende to you incontynent
 With this goodly shelde that ye sholde it were 4635
 For her fwete sake as is conuenient
 It is sure ye shall not nede to fere
 The stroke of fwerde or yet the grate of spere
 She prayeth you for to be of good chere
 About all men ye are to her moost dere 4640

Now sayd perceueraunce I pray you repose
 This longe nyght with my cofyn comforte
 A gentyll lady as ony may suppose
 She can you tell and also well exorte
 Of la belle pucell with a true reporte 4645
 I thanked her of her grete goodnes
 And so we rode with Ioye and gladnes

Tyll that we came vnto a manoyr place
 Moted aboute vnder a wood fyde
 Alyght she sayd for by ryght longe space 4650
 In payne and wo you dyde euer abyde
 After an ebbe there cometh a flowynge tyde
 So downe I lyght frome my goodly stede
 After my payne to haue rest for my mede

Than dame perceueraunce on the way me ledde 4655
 In to the place where dyde vs gentlyly mete
 The lady comforte without ony dredde
 With countenaunce that was demure and fwete

4631. my] your 1554, 1555
 4646. thanke 1555

4637. so sure 1509

4639. you to be 1555

In goodly maner she dyde vs than grete
Ledyng vs to a chambre precyous 4660
Dulcet of odoure and moost solacyous

And preuely she axed a questyon
Of perceuraunce what I called was
La graunde amoure without abusyon
Cofyn quod she he dooth all louers pas 4665
Lyke as dooth Phebus in the pured glas
So dooth his dedes extoll the soueraynte
Of the derke gyauntes by hye auctoryte

Whan she it knewe she was of me ryght fayne
Nothyng I lacked that was to my pleasaunce 4670
After my trauayle and my wofull payne
Good meet and drynke I had to sustenaunce
We sate togyder by longe contynuaunce
But euermore comforte gaue exortacyon
To me of pacyence in trybulacyon 4675

Thynke well quod she that in the worlde is none
Whiche can haue pleasure without wo and care
Ioye cometh after whan the payne is gone
Was neuer man that was deuoyde or bare
Alway of Ioye after his wofull snare 4680
Who knoweth payne and hath ben in trouble
After his wo his Ioye is to hym double

It may so fortune that la belle pucell
Hath dyuers frendes that be not contente
That her fauour ye sholde attayne so well 4685
For you of them she may often be shente

¶ Pleasure.

P. iiiii.

4662. asked 1554, 1555
auctoritie 1555

4666. pure 1554, 1555

4668. achoritie 1554:

But what for that she shall not her repente
 And yf her frendes be with you angry
 Suffre theyr wordes and take it pacyently

Agaynst theyr yll do vnto theym good 4690
 Theym for to please be alwaye dylygente
 So shall you swage the tempestuous flood
 Of theyr stormy myndes so impacylene
 And inwardly they shall theym selfe repente
 That they to you haue contraryous 4695
 In fuche fyry angry hote and furious

Thus by your wysdome ye shall them so wynne
 Vnto your frendes that dyde you so hate
 For it is reason you sholde obey youre kynne
 As by obedyence bothe erly and late 4700
 Make theym your frendes withoute the debate
 For euermore the spyryte of pacyence
 Doth ouercome the angry vyolence

Be hardy bolde and also couragious
 For after that ye be gone frome hence 4705
 You shall mete with a gyaunte rygoryous
 Hauynge feuen hedes of yll experyence
 You shall subdue hym with your prudence
 And other aduētūres shall vnto you fall
 Whiche fame shall cause to be memoryall 4710

Whan it was tyme I was brought to bedde
 So all the longe nyght I endured in rest
 With fuche a flouthe I taken was my hedde
 That my softe pylowe I founde a good gest
 For longe before I was so opprest 4715
 With inwarde trouble that I myght not slepe

4694. felues 1554, 1555

4695. haue ben 1509: haue bene 1554, 1555

4696. anger 1554, 1555

4714. I om. 1555

4716. After this line

both 1554 and 1555 insert 'Capit. xxxv.'

But ofte wake and fygh with teres depe.



W

Han mornynge came vp anone I rofe
And armed me as fast as I myght
Forthe for to trauayle vnto my purpose
I toke my leue and on my fiede I lyght
Thankyng dame cōforte of her y^t nyght

4720

Se with perfeueraunce in my company
Forthe on the waye we rode full merely
Ouer the hethe tyll we sawe frome ferre
A ryall castell ryght strongly fortifyed
Bulwerke aboute accustomed for warre

4725

4722. her chere that 1554, 1555

4726. ryght 1509, 1554, 1555

4723. Se] So in 1509: She 1554, 1555

4727. Bulwarkes 1554, 1555

On a craggy roche it was so edyfyed
 Walled with gete so clerely purifyed
 To whiche we rode and drewe nere and nere 4730
 Tyll in our fyght dyde openly apere

A myghty gyaunt .xv. fote of length
 With hedes feuen and armed full fure
 He femed well to be a man of strenght
 Than quod perceraunce ye must put in vre 4735
 This daye your power in honoure to endure
 Agaynst this gyaunt your mortall enemy
 Be of good chere you shall haue vycory

Befyde this gyaunt vpon euery tre
 I dyde se hange many a goodly shelde 4740
 Of noble knyghtes that were of hye degre
 Whiche he had slayne and muredred in the felde
 Frome ferre this gyaunt I ryght well behelde
 And towarde hym as I rode my way
 On his fyrst hede I sawe a baner gay 4745

Wherin was wryten dyssymulacyon
 Whose nature false is full of flattery
 That vnder a fayned commendacyon
 Can cloke a mocke and fraude full subtylly
 So dooth he loue deceyue ofte pryuely 4750
 For the blynde loue dooth perceyue ryght nought
 That vnder hony the poyson is wrought

And the seconde hede was a baner blewe
 In whiche was wryten in letters ryght whyte
 Delay my name is that can longe eschewe 4755
 A true louer with my fatall respyte

4735. Perceraunce 1509, 1554, 1555

4739. Besides 1554, 1555

4748. onder 1555

4753. And the] And of the 1509: And on the 1555

4756. A true] As true 1555

That loue for loue shall not hym acquyte
For euermore I lye ofte in awayte
Loue to delay and caste hym frome confayte

On the thyrd heed in a baner square 4760
All of reed was wryten dyscomforte
Causynge a loue for to drowne in care
That he of loue shall haue no reporte
But lokes hye his herte to transporte
And I my selfe shall hym so affayle 4765
That he in loue shall nothyng preuayle

On the fourthe heed on the helmet creste
There was a stremer ryght whyte large and longe
Where on was wryten with byse of the beste
My name is varyaunce that euer amonge 4770
The mynde of loue dooth chaunge with grete wronge
That a true loue can not be certayne
Loue for his mede ryght stedfast to retayne

And yet a losfe on the fyfte helmet
In a blacke baner was wryten enuy 4775
Whose herte euer inwardly is fret
Whan graunde amoure sholde attayne his lady
He museth ofte in hym selfe inwardly
To let the lady for to sette her herte
On ground amoure for to releafe his smerte 4780

In a ruffet baner on the .vj. hede
There was wryten this worde detraccyon
That can open in a couerte stede
His subtyll male replete with treason
To cause a lady to haue suspeccyon 4785

Vnto her true loue with his bytter tale
That she her loue frome hym than dyde hale

On the .vij. hede in a baner of ryches
Was wryten with letters all of grewe
My name truely is called doublenes 4790
Whiche I do owe vnto all ladyes trewe
At a tyme vnware my dette shall be dewe
To graunde amoure for to make hym repente
That he his loue on la belle pucell spente

Whan in my mynde I had well agregate 4795
Euery thyng that I in hym had fene
Bothe of his heed and of his hye estate
I called for helpe vnto the heuen quene
The day was fayre the sonne was bryghte and shene
Befyde a ryuer and a craggy roche 4800
This gyaunt was whiche spyed me approche

He hurtled aboute and kest his shelde afore
And toke his axe of myghty fortitude
That was of length .xx. fote and more
Whiche he had vsed by longe consuetude 4805
To daunce true louers and theyr power exclude
I toke my spere and dyde it well charge
And with hardynes I made my force enlarge

I toke my course and to the gyaunte ranne
On his seconde hede brekyng than a fonder 4810
My myghty spere that he to rore beganne
With so bace a crye that I had grete wonder
His feuen hedes so rored lyke the thonder
Ryght frome my stede I lyght to the grounde

The Passetyme of Pleasure

181

And drewe clara prudence that was hole and founde

4815

The myghty gyaunte his axe dyde vplyfte

Vpon my hede that the stroke sholde fall

But I of hym was full ware aud fwyfte

I lepte a fyde so that the stroke withall

In the grounde lyghted befyde a stone wall

4820

Thre fote and more / and anone than I

Dyde lepe vnto hym strykyng full quyckly

But aboue me he had fuche altytude

That I at hym coude haue no full stroke

He stroke at me with many strokes rude

4825

And called me boye and gaue me many a mocke

At the last he sayd I shall gyue the a knocke

That with thy braynes I shall the trees depaynte

Abyde quod I thou shalte be fyrst full faynte

And ryght anone I by me espyed

4830

On the rockes fyde .xij. steppes full sure

And than ryght fast I vpon theym hyed

That we were bothe aboute one stature

My strenght I doubled and put so in vre

The grete strokes that I cut of anone

4835

Syxe of his hedes leuyng hym but one

Whan he felte hymselfe hurte so greuoufly

He stretched hym vp and lyfte his axe a losfe

Strykyng at me with strokes wonderly

But I full swyftely dyde gyue backe full ofte

4840

For to deuoyde his grete strokes vnsofte

Whan he sawe this he thought hym forlore

With a hydeous voyce he began to tore

4827. geue 1554, 1555

4830. spyed 1555

4839. wonderfly 1554, 1555

4843. tore] rore 1509, 1554, 1555

The batayle dured bytwene vs ryght longe
 Tyll I fawe Phebus declynyng full lowe 4845
 I auauunced my fwerde that was fure and stronge
 And with my myghte I gaue hym fuche a blowe
 On his feuen hedes that he dyde ouerthrowe
 Whan he was downe he gan to crye and yell
 Full lyke a serpente or a fende of hell 4850

Whan I fawe this as fast as myghte be
 Adowne I came and dyde then vnlace
 His feuenth helmet ryght ryche for to fe
 And hym beheded in a ryght shorte space
 And than full foone there came to the place 4855
 Perfeuraunce and my varlet also
 Alas they fayde we were for you ryght wo

But we were glad whan ye had forlaken
 The lowe vale and vp the craggy fayre
 For your aduauntage the hye waye had taken 4860
 Thus as we talked we dyde fe ladyes fayre
 Seuen in nombre that were debonaryre
 Vpon whyte palfreys eche of them dyde ryde
 To vs ryght gentylly frome the castell fyde

The fyrst of them was named Stedfastnes 4865
 And the seconde amorous purueyaunce
 The thyrde was Loye after grete heuynes
 The .iiij. of them was dame contynuaunce
 And the .v. of them called dame pleasaunce
 The .vj. was called reporte famous 4870
 The feuenthe amyte to louers dolourous

And ryght anone with all humylyte

4846. auauunſt 1509
 1509; but in 1554, 1555 as in 1517

4848. feuenth heade 1554, 1555
 4867. iii. 1509

4862. debonary

They lyghte adowne and than incontynente
 Eche after other they came vnto me
 I kyssed them with all my hole entente 4875
 Hayle knyght they sayde so clere and excellent
 Whiche of this gyaunte our hydeous enemy
 So worthely hath wonne the vycory

Ladyes he sayd I am moche vnworthy
 So to accepte your grete prayse and fame 4880
 They prayed me to kepe them company
 I wyll quod I or elles I were to blame
 They prayed me to shewe them my name
 La graunde amoure it is I sayde in dede
 And than sayde they no wonder though ye spede 4885

No doubte it is but ye shall obtayne
 La belle pucell so ryght fayre and clere
 We were with her exyled by dyfdayne
 And thenne beyeged in this castell here
 With this grete gyaunte more than a hole yere 4890
 And you this nyght and it do you please
 In this poore castell shall take your ease

I thanked them and so I rode anone
 In to the castell of olde foundacyon
 Walled aboute with the blacke touche flone 4895
 I toke there than my recreacyon
 Amonge these ladyes with commendacyon
 And whan tyme came that they thought best
 To a ryall bedde I was broughte to rest

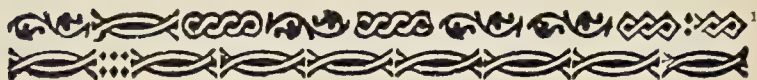
After my wery and troublous trauayle 4900
 I toke myn ease tyll that it was day

4877. enmye 1509 4879. I sayd 1509: he sayd 1554, 1555 4881. *This line begins the page in 1555, and l. 4910 ends it* 4885. And] A 1509
 4891. if it 1554, 1555 4899. too rest 1509

Than vp I rofe withoute ony fayle
 And made me redy for to ryde my waye
 But than anone into the chaumbre gaye
 The feuen ladyes came with perfeuraunce 4905
 Sayenge they wolde gyue me attendaunce

And brynge me to la belle pucell
 Where that she is in her courte ryall
 And lykewyse as Phebus doth hye excell
 In bryghtnes truely the fayre sterres all 4910
 So in beaute and vertue specyall
 She dothe excede ony erthely creature
 That is now made by fayre dame Nature

We brake our fast and we made vs redy
 To la belle pucelle on our waye to ryde 4915
 My stede was brought I lepte vp shortly
 So dyde the ladyes they wolde nothyng abyde
 Thus forthe we rode at the morowe tyde
 Oute of the castell with all Ioye and pleasure
 Forthe on our way at all aduenture. 4920



4902. vp arofe 1555

4916. shortlye 1554 : shortly 1509, 1555

¹ The tailpiece in 1555 is in the form of a moulding with pendants



¶Ca. rrrbj.

SO longe we rode ouer hyll and valey
 Tyll that we came in to a wyldernes
 On euery fyde there wylde bestes lay
 Ryght straunge and fyerse in sundry lykenes
 It was a place of dyssolate derkenes
 The ladyes and I were in fere and doubte
 Tyll at the last that we were goten oute

4925

Of the grete wood vpon a craggy roche
 Whan clere Dyana in the scorpyon
 Agaynst fayre Phebus began to approche
 For to be at her hole opposycyon
 We sawe frome ferre a goodly regyon
 Where stode a palays hye and precyous
 Beyonde an hauen full tempestyous

4930

Than sayd perfeueraunce beholde ye and se
 Pleasure.

4935

Q. i.

4925. dyssolate 1509: dissolute 1554, 1555

Yonder is the palays gay and glorious
 Of labelle pucelles grete humylte
 A place of pleafure moost folacyous
 But then we spyed a fende fallacyous
 Beyond the hauen at the fure entres 4940
 Blowynge out fyre by meruaylous wydnes

The fyre was grete it made the ylonde lyght
 He rored loude it femed lyke the thonder
 But as me thought he was of grete myght
 To knowe his lykenes we were ferre afonder 4945
 But of the fyre we dyde often wonder
 We axed perceueraunce what that it myght be
 Alas quod she with fraude and subtylte

Of dame straungenes and of dame dyfdayne
 Whan la belle pucell dyde them so abiecte 4950
 Bycause that they myght not reuerte agayne
 With mortall enuy they dyde then coniecte
 To make a fende in lykewyse to deiecte
 Syr graunde amour with the feruent fyre
 Of euyll treason to lette his defyre 4955

For dame dyfdayne the crafty forceres
 With arte magyke hath wrought full craftely
 Of the .vij. metalles a dragon doubtles
 And dame straungenes by her nygromancy
 Hath clofed therin a fende ryght subtylly 4960
 That the fyre encenfeth by grete outrage
 But graunde amoure shall it well afwage

Benethe this roche there is well fortifyed
 An olde temple to the laude and glory

4939. fallicious 1555 4940. at fure 1555 4943. femeth 1555 4953. deiecte]
 directe 1554, 1555

Of wyfe dame Pallas it was so edyfyed 4965
We wyll ryde vnto it full lyghtly
And do oblacyon vnto her truely
She wyll vs tell by good experyence
How we may scape the brennyng vylence

So to the temple of dame Pallas 4970
Anone we rode and dyde lyght adowne
Of depured crystall her hole ymage was
The temple walles were ryght olde and browne
And than ryght foone before her hygh renowne
Prostrate we fell mekely to the grounde 4975
And todaynly we were caste in a swounde

Thus as we lay in a deedly chaunce
We thought to her we made petycyon
And all in englysshe with longe cyrcumstaunce
She shewed vs all the hole condycyon 4980
Of the meruaylous serpent operacyon
And dyde shewe vs a perfyte remedy
To withstande all the craft of forcery

And in lykewyse as the maner foloweth
In depured verses of crafty eloquence 4985
Euery thyng vnto vs she sheweth
And fyrst of all with all our dylygence
These verses we sayd vnto her excellence
But she with crafty verses eloquent
Gaue vs an answere full expedyent 4990

Whan golden Phebus in the fyrst houre
Of his owne day began for to domyne

¶ Pleasure.

Q. ii.

4976. founde 1555
printed under this line

4992. began to domine 1555

In 1509 l. 4993 is

The forceres the falce rote of doloure
 All of golde that was so pure and fyne
 Of the best made the hede serpentyne 4995
 And eke therof she dyde make his face
 Full lyke a mayde it was a wonders cace

And euery oure as the planettes reyned
 She made the serpente of theyr metalles feuen
 Tyll she her purpose had fully attayned 5000
 And whan fyue bodyes aboue on the heuen
 Went retrograde meruaylously to neuen
 With dyuers quartyls and the moone combust
 In the dragons taylor to lette a louers lust

These cursed wytyches dyfdayne and straungenes 5005
 Made the monster of a subtyll kynde
 To let my purpose and all my gladnes
 But that dame pallas of her gentyll mynde
 Of meruaylous herbes a remedy dyde fynde
 And anone a boxe of meruaylous oyntemente 5010
 She toke to me to withstonde the serpente

Thus all esmeruayled we dyde than awake
 And in my hande I had the oyntemente
 Closed in a boxe of whiche I sholde take
 To annoynt my harneys for the serpente 5015
 Whiche shall deuoyde his fyre so feruente
 And my swerde also to cause to departe
 Astroth the fende so sette with Magyckes arte.

4999. theyr 1509, as in text: the 1554, 1555 5002. retrogarde 1554, 1555
 5003. All texts mo(o)ne. Wright prints more!



THan whan the sonne with his bemes mery
Began to ryse in the fayre morowe grāye 5020

All about lyghtynge our emyspery
Exlynge myfles and derke cloudes awaye
And whan we sawe that it was bryght daye
Nere by the ryuage at the last we spyed
A goodly shyppe whiche vnto vs fast hyed 5025

And ryght anone by the ryuage fyde
She keft an anker and dyde vs than hayle
With a pele of gonnes at the morowe tyde
Her bonet she valed and gan to stryke sayle
She was ryght large of thre toppes withoute sayle 5030
Her bote she made oute / and sente to the lande
What that we were to knowe and vnderstande

That so dyde walke by the ryuer cost

Pleasure.

Q. iii.

5026. by anone the 1555

5030. w^toute 1509

5033. coast 1554, 1555

And with two ladyes we fodaynly met
 So whan that they were come to vs almost 5035
 Frome theyr shyp bote curyously counterfet
 Hayle knyghte they sayd now frome a lady gret
 Called dame pacyence we are hyther sente
 To knowe your name / and all the hole entente

What you make here and the ladyes all 5040
 Truly quod I ouer this stormy flode
 We wolde haue paffage now in specyall
 Tary she sayde / it were to you not good
 There is a serpente eull ryght fyerse and wode
 On the other fyde / whiche wyll you deuoure 5045
 Nay then quod I my name is graunde amoure

I haue dyscomfyted the gyauntes terryble
 For la belle pucell the moost fayre lady
 And for her sake shall be inuyncyble
 Of this grete monster to haue the vycory 5050
 You haue quod they demeaned you nobly
 And we anone to our lady pacyence
 Wyll gyue of you perfyte Intellygence

Thus they departed and to theyr bote they wente
 And the ryall shyppe yclypped perfytnes 5055
 They dyde a borde and than incontynente
 Vnto dame pacyence they gan to expres
 My name / myn actes / and all my prowes
 Ha ha quod she how gladde may I now be
 Whiche in this place may hym bothe here and fe 5060

And in grete hast she made them rowe agayne
 Towarde the lande with all due reuerence

5041. flowde 1554, 1555
 1509 : euill 1554, 1555

5042. woulde 1554: would 1555
 5058. Myne name 1555

5044. full

5059. Hah, ha 1509

For to receyue me and the ladyes certayne
 And so we than with all our dylygence
 Entred the bote without resyſtence 5065
 And dyde aborde than perfytnes so ſure
 Whiche the grete wawes myght ryght well endure

And pacyence with grete ſolempnyte
 Dyde me receyue and the ladyes alſo
 Welcome ſhe ſayd by hye auctoryte 5070
 I am ryght gladde that it hath happed ſo
 That la belle pucell muſt redreſſe your wo
 And on your ſelfe with your worthy dedes
 Of fame and her hath wonne ryghte hye medes

And then theyr anker they weyed in haſt 5075
 And hoyſt theyr ſayle / whan many a claryon
 Began to blowe / the mornynge was paſt
 But Afrycus Auſter made ſurreccyon
 Blowynge his belowes by grete occaſyon
 So forthe we ſayled ryght playne ſouthweſt 5080
 On the other fyde where the ſerpente dyde reſt.

¶ How graunde amoure dyſcomfytred the wonder
 full monſter of the ſeuē metalles made by enchaun
 tementē. ¶ Ca. xxxviij.



5067. wawes 1554, 1555 5070. aucthorityte 1554: aucthoritie 1555
 5071. happed 1509: happened 1554, 1555 5073. And you your 1509

¹ This ornamental border is lacking in 1509 and 1555



ANd at the lande we aryued than
 With all the ladyes in my company
 Whiche to praye for me fodaynly began
 To the god Mars lodesterre of chyualry
 I toke my leue of them full gentylly
 And ryght anone to fynde oute my fo
 This mortall dragon / I wente to and fro
 Tyll at the last besyde n craggy roche
 I sawe the dragon whiche dyde me aspye
 And nere and nere as I gan to approche

5085

5090

5084. for to 1555
 espie 1554

5089. n] a 1509, 1554, 1555

5090. espye 1554 :

I behelde his heed with his grete body
Whiche was myfshaped full ryght wonderly
Of golde so thene was bothe his hede and face
Full lyke a mayden it was a meruaylous cace 5095

His necke fyluer and thycke lyke a bull
His brest stele and lyke an olyphante
His forlegges latyn and of feders full
Ryght lyke a Grype was euery tallaunt
And as of strength he nothyng dyde want 5100
His backe afore lyke brystles of a swyne
Of the fyne coper dyde moost clerely shyne

His hynder legges was lyke to a catte
All of tynne / and lyke a fcorpyon
He had a tayle with a heed theratte 5105
All of lede of plyaunte facyon
His herte stele without menyffyon
Towarde me he came rorynge lyke the thonder
Spyttyng oute fyre for to se grete wonder

In his forhede with letters all of grewe 5110
Was wryten my name is malyce preuy
That olde debate can full sone remewe
Bytwene true louers with coloure crafty
Agaynst graunde amoure I shall so fortesy
My euyl subtyll power and curfed courage 5115
To let hym truly of his hye passage

I toke my boxe as Pallas commaunded
And my swerde and shelde with all my armure
In euery place I ryght well anoynted
To hardynes I toke my herte in cure 5120

Pleasure.

R. i.

5093. wonderly 1554 5094. shyne 1554 5095. Full like a mayde, it
is 1554 5096. as a 1555 5110. of omitted in 1555 5111. priuy
1554 5112. renewe 1509: reue 1554 5120. she toke 1555

Makyng me redy / and whan I thought me fure
 I toke my swerde and with an hardy herte
 Towarde the dragon I began to sterre

And as I gan my grete stroke to charge
 He blewe out so moche fyre innumerable 5125
 That on the grounde I dyde my myght dyscharge
 The smoke was derke full gretly damageable
 And the hote fyre was so intollerable
 About me fleyng that vnneth I myght
 Through my vyfure cast a brode my fyght 5130

But the swete oyntemente had fuche a vertue
 That the wilde fyre myght nothyng endamage
 Me through hete / for it dyde extue
 The magykkes arte with grete aduantage
 Causyng the fyre ryght well to a swage 5135
 And with my swerde as nothyng a gaste
 Vpon the serpente I dyde stryke full fast

His body was grete as ony tonne
 The deuyll aboute dyde his body bere
 He was as egre as grype or lyon 5140
 So with his tallantes he dyde my harneys tere
 That ofte he put me in a mortall fere
 Tyll at the last I dyde his body perce
 With my good swerde he myght not it reuerce

Ryght ther withall the dragon to baste 5145
 And out ther flewe ryght blacke and tedyous
 A foule ethyope whiche fuche smoke dyde cast
 That all the ylonde was full tenebrous
 It thondred loude with clappes tempestuous

5129. About 1554 5141. So was 1555 5142. he] they 1554
 5144. he might it not 1554: it might not me 1555 5147. was of smoke 1509
 5148. was full of smoke 1509. *Some reader, possibly Brereton, has crossed out*
in 1509 of smoke and added tenebrous

Then all the ladyes were full fore adred 5150
They thought none other but that I was deed

The spyryte varyfshed the ayre waxed clere
Then dyde I loke and beholde aboute
Where was the toure of my lady so dere
Tyll at the last I had espyed it oute 5155
Set on a rokke ryghte hye without doubte
And all the ladyes with perfeuraunce
To me dyde come with Ioye and pleafaunce

Forsothe quod they you are moche fortunate
So to subdue the serpente venymous 5160
Whiche by forcery was surely ordenate
You for to fle with fyre so vycyous
Blyssed tbe Pallas the goddes glorious
Whiche that thou taught a perfyte remedy
For to deuoyde the crafte of forcery 5165

It was no wonder thoughe that I was glad
After the payne and trybulacyon
That in many places I ryght often had
For to attayne the hye promocyon
Of la belle pucelles domynacyon 5170
Confyderynge in my passage daungerous
All I subdued to me contraryous

And than ryght fone with grete solempnyte
So forth we rode to the solempne mancyon
Of la belle pucelles worthy dygnyte 5175
Whiche was a toure of meruaylous facyon
Replete with Ioye without fuggestyon
Walled with syluer and many a story

Pleasure.

R. ii.

5152. waxed 1554
be] be 1509, 1554: the 1555
1555 5174. macion 1555

5162. flea 1554
5164. you taught 1509, 1554
5176. fashion 1554

5163. tbe, *misprint for*
5173. righ

Vpon the wall enameled ryally

So at the last we came vnto the gate
 Whiche all of syluer was knotted proprely
 Where was a lady of ryght hye estate
 Whiche vs receyued well and nobly
 And than perfeueraunce went full shortly
 To la belle pucell shewynge eury thyng
 Of myne aduenture and fodayne comynge

5180

5185

How graūde amoure was receyued of la bell pu-
 cell. Ca. xxxviii.





Han she it knewe than ryght incontynent
She called to her peace and dame mercy
With Iustyce and reason y^e lady excellent
Pleaunce grace w^t good dame memory
To weyte vpon her full ententyfly

5190

Me to receyue with all solemne Ioye
A downe her chambre she wente on her waye

And in meane whyle the gentyll porteres
Called countenaunce on my way then me lede
In to the basse courte of grete wydnes
Where all of golde there was a conduyte hede
With many dragons enameled with reed
Whiche dyde spoute oute the dulcet lycoure
Lyke cryfall clere with aromatyke odoure

5195

5200

Alofte the basse toure foure ymages stode
Whiche blewe the claryons well and wonderly
Alofte the toures the golden fanes gode
Dyde with the wynde make full swete armony
Them for to here it was grete melody
The golden toures with cryfall clarefyed
Aboute were glased moost clerely purefyed

5205

And the grauell where vpon we wente
Full lyke the golde that is moost pure and fyne
Withouten spotte of blacke encombremente
Aboute our fete it dyde ryghte clerely thynne
It semed more lyke a place celestyne
Than an erthely manfyon whiche shall away
By longe tyme and proces an other day

5210

And towarde me I dyde se than comynge

5215

Pleasure.

R. iii.

5189. y^e] the 1554 : that 1555
1554 5202. wonderfly 1554

5194. in the 1554 5196, 5201. base
5208. where vpon wente 1555

La belle pucell the moost fayre creature
 Of ony fayre erthely perfone lyuynge
 Whiche with me mette with chere so demure
 Of the fhynynge golde was all her vesture
 I dyde me duty / and ones or twyes ywys 5220
 Her lyppes softe I dyde full swetely kys

Aha quod she that I am very fayne
 That you are come / for I haue thought longe
 Sythen the tyme that we parted in twayne
 And for my sake you haue had often wronge 5225
 But your courage so hardy and stronge
 Hath caused you for to be vycoryous
 Of your enmyes so moche contraryous

With her fayre hande whyte as ony lyly
 She dyde me lede into a ryall hall 5230
 With knottes kerued full ryght craftely
 The wyndowes fayre glased with crystall
 And all aboute vpon the golden wall
 There was enameled with fygures curyous
 The fyege of Troye so harde and dolorous 5235

The flore was paued with precyous fiones
 And the rofe of meruaylous geometry
 Of the fwete fypres wrought for the nones
 Encensynge oute the yll odours myfly
 Amyddes the rofe there shone full wonderly 5240
 A poynted dyamonde of meruaylous bygnes
 With many other grete fiones of ryches

So vp we wente to a chambre fayre
 A place of pleafure and delectacyon

5220. my duty 1509, 1554, 1555 once 1509, 1554 5228. enemies 1554
 5229. fayre] praey 1509 (for praty) 5238. nonce 1554 5239. euill 1554
 5240. wonderfly 1554

Strowed with floures flagraunte of ayre 5245
 Without ony spotte of perturbacyon
 I behelde ryght well the operacyon
 Of the meruaylous rofe fet full of rubyes
 And tynst with saphers and many turkeys

The walles were hanged with golden aras 5250
 Whiche treated well of the fyege of Thebes
 And yet all aboute vs depured was
 The crystallyne wyndowes of grete bryghtnes
 I can nothyng extend the goodlynnes
 Of this palays / for it is impossyble 5255
 To shewe all that vnto me vyfyle

But la bell pucell full ryght gentylly
 Dyde fyt adowne by a wyndowes fyde
 And caused me also full swetely
 By her to fytte at that gentyll tyde 5260
 Whelcome she sayde ye shall with me abyde
 After your sorowe to lyue in Ioye and blysse
 You shall haue that ye haue defrued ywys

Her redolente wordes of fwete influence
 Degouted vapoure moost aromatyke 5265
 And made conuersyon of my complacence
 Her depured and her lusty rethoryke
 My courage reformed that was so lunatyke
 My sorowe defeted and my mynde dyde modefy
 And my dolourous herte began to pacyfy 5270

All thus my loue we gan to deuys
 For eche of other were ryght Ioyous
 Than at the last in a meruaylous wys

Pleasure.

R. iiii.

5256. me was 1554 5261. Welcome 1509, 1554 : Welcome 1555 5263. you
 haue defrued 1554 : ye haue defrued 1555 5266. my om. 1555 5271. my]
 in 1509 began 1554

Full sodaynly there came vnto vs
 Lytell Cupyde with his moder Venus 5275
 Whiche was well cladde in a fayre mantyll blew
 With golden hertes that were perft a newe

And rounde aboute vs she her mantyll caft
 Sayenge that she and her sone Cupyde
 Wolde vs conioyne in maryage in haft 5280
 And to lete knowe all your courte so wyde
 Sende you perfeueraunce before to prouyde
 To warne your ladyes for to be redy
 To morowe be tyme ryght well and solemply

We answered bothe our hertes were in one 5285
 Sayenge that we dyde ryght well agre
 For all our foes were added and gone
 Ryght gladde I was that Ioyfull day to fe
 And than anone with grete humylyte
 La bell pucell to a fayre chambre bryght 5290
 Dyde me than brynge for to rest all nyght

And she toke her leue I kyft her louely
 I wente to bedde but I coude not slepe
 For I thought so moche vpon her inwardly
 Her moost swete lokes in to my herte dyde crepe 5295
 Percynge it through with a wounde so depe
 For nature thought euery houre a daye
 Tyll to my lady I sholde my dette well paye

Of the grete maryage bytwene graunde amoure &
 La belle pucell. Ca. xxix.¹

5275. mother 1554, 1555 5284. by time 1554 5292. And] As 1509

¹ The misprint of xxix for xxxix occurs in all the texts. Under the chapter heading in 1555 is an ornamental border about half an inch wide, but not in the other texts.



THan perfeuraunce in all goodly hast
 Vnto the stuarde called lyberalyte
 Gaue warnynge for to make redy fast
 Agaynst this tyme of grete solempnyte
 That on the morowe halowed sholde be
 She warned the coke called temperaunce
 And after that the ewres obseruaunce

5300

5305

With pleasaunce the panter / and dame curteyfy
 The gentyll butler with the ladyes all
 Eche in her offyce was prepayred shortly
 Agaynst this feest so moche tryumphall
 And la belle pucell thenne in specyall
 Was vp be tyme in the morowe graye
 Ryght so was I whan I sawe the daye

5310

And ryght anone la belle pucell me fente

Agaynst my weddyng of the fatyn fyne
 Whyte as the mylke a goodly garmente 5315
 Brandred with perle that clerely dyde thynne
 And so the maryage for to determyne
 Venus me broughte to a ryall chapell
 Whiche of fyne golde was wrought euerydell

 And after that the gay and glorious 5320
 La bell pucell to the chapell was ledde
 In a whyte vesture fayre and precyous
 With a golden chaplet on her yalowe hede
 And lex ecclesie dyde me to her wedde
 After wiche weddyng there was a grete fest 5325
 Nothyng we lacked but had of the best

 What sholde I tary by longe contynuaunce
 Of the feest for of my Ioye and pleafure
 Wyfdome can Iuge withouten varyaunce
 That nought I lacked as ye may be fure 5330
 Payenge the swete due det of nature
 Thus with my lady that was fayre and clere
 In Ioye I lyued full ryght many a yere

 O lusty youth and yonge tender herte
 The trewe companion of my lady bryght 5335
 God let vs neuer frome other asterte
 But all in Ioye to lyue bothe day and nyght
 Thus after forow Ioye aryueyth aryght
 After my payne I had sporte and playe
 Full lytell thought I that it sholde dekiye 5340

 Tyll that dame nature natyryng had made
 All thynges to growe vnto theyr fortytude

5316. Brandred] Braudred 1509, 1554: Branded 1555 5325. whiche
 1509, 1554: which 1555 feast 1554, 1555 5332. lady that was so fayre
 1555 5335. company 1555 5338. ariued 1554 5342. to theyr 1555

And nature natyrynge waxte retrograde
By strength my youthe so for to exclude
As was euer her olde consuetude
Fyrst to augmente and than to abate
This is the custome of her hye estate.

5345



THUS as I lyued in suche pleasure gladde¹
In to the chaumbre came full pryuely
A fayre olde man and in his hande he hadde
A croked staffe he wente full wekely
Vnto me than he came full softly
And with his staffe he toke me on the breste
Obey he sayd I must you nedes a reste
My name is age whiche haue often sene

5350

5355

5343. retrogarde 1555

5344. for] far 1555

¹ Chapter XL properly begins at l. 5348, though there is no indication at this point of a chapter in any of the texts

The lusty youthe peryfthe vnhappely
 Through the deferte of the selfe I wene
 And euermore I do thynke inwardly
 That my dedes of youthe were of grete foly
 And thou thy selfe ryght Ioyous may be 5360
 To lyue so longe for to be lyke to me

Happy is the that may well ouer passe
 The narowe brydge ouer fraglyte
 Of his wanton youthe brytle as the glasse
 For the youthe is open to all fraylte 5365
 Redy to fall in to grete iniquyte
 Full well is he that is brydled fast
 With fayre dame reafon tyll this youth be past

I obeyed his reest there was no remedy
 My youthe was past and all my lustynes 5370
 And ryght anone to vs came polyzy
 With auaryce bryngynge grete ryches
 My hole pleafure and delyte doubtles
 Was sette vpon treasure infacyate
 It to beholde and for to agregate 5375

The flesshely pleafure I had cast afyde
 Lytell I loued for to playe or daunce
 But euer I thought how I myght prouyde
 To spare my treasure londe and substaunce
 This was my mynde / and all my purueyaunce 5380
 As vpon dethe I thought lytell or neuer
 But gadred ryches as I sholde lyue euer.¹

5359. of you they were 1555 5360. may in all the texts 5361. long
 to be 1555 5362. the, *misprint* for he] they 1555: he 1509, 1554 5366. fall
 to 1555 5368. this] his 1509, 1554, 1555 5369. reest 1509: rest 1554,
 1555 5379. land or 1555

¹ In 1555 ll. 5383-4 are printed under l. 5382.



B Ut whā I thoughte lōgeſt to endure¹
 Dethe w^t his darte a reſt me ſodaȝly
 Obey he ſayd as ye may be ſure
 You can reſyſte nothyng the contrary
 But that you muſt obey me naturally
 What you auayleth ſuche treaſure to take
 Sythens by force ye muſt it now forſake
 Alas quod I nothyng can me ayde
 This worldly treaſure I muſt leue behynde
 For erth of erthe wyll haue his dette now payde
 What it this worlde but a blaſt of wynde
 I muſt nedeſ dye / it is my natyf kynde
 And as I was at this conclufyon
 To me dyde come dame confeſſyon
 With dame contrycyon whiche gan to bewaile

5385

5390

5395

5393. it] is 1554, 1555

5395. at his laſt 1555

¹ Chapter *XLI* ſhould begin at l. 5383, but it is not ſo marked in the texts

My fynnes grete with hole repentaunce
 And satyffaccyon without ony fayle
 With dame confyence dyde wey in balaunce 5400
 How that they myght than without doubtaunce
 My treafure and good so gotten wronfully
 To restore agayne to the ryghtfull party
 Of holy chyrche with all humylyte
 My ryghtes I toke and than incontynent 5405
 Nature auayled in so lowe degre
 That dethe was come / and all my lyfe was spent
 Out of my body my soule than it went
 To purgatory for to be puryfied
 That after that it myght be gloryfied 5410

¶Ca. xliij.

THe good dame mercy with dame charyte
 My body buried full ryght humbly
 In a fayre temple of olde antyquyte
 Where was for me a dyryge deuoutely
 And with many a masse full ryght solempnely 5415
 And ouer my graue to be in memory
 Remembraunce made this lytell epytaphy
 O erthe on erthe it is a wonders cace
 That thou arte blynde and wyll not the knowe
 Though vpon erthe thou hast thy dwellynge place 5420
 Yet erthe at laste must nedes the ouerthrowe
 Thou thynkest the do be none erthe I trowe
 For yf thou dydest thou woldest than apply
 To forsake pleasure and to lerne to dy

Pryde.

O erthe of erthe why arte thou so proude 5425
 Now what thou arte call to remembraunce

5398. whole 1554 5402. wrongfully 1509, 1554, 1555 5414. There
 1555 5422. the to be none 1509: the to be no 1554: thou do be no 1555

Open thn eres vnto my songe aloude
 Is not thy beaute strenght and puyssaunce
 Though be cladde with clothes of pleasaunce
 Very erthe and also wormes fode 5430
 Whan erthe to erthe shall to tourne the blode

Wrathe.

And erthe with erthe why arte thou so wrothe
 Remembre the that it vayleth ryght nought
 For thou mayst thynke of a perfyte trothe
 Yf with the erthe thou hast a quarell fought 5435
 Amyddes the erthe there is a place ywrought
 Whan erthe to erthe is torned proprely
 The for thy fynne to punyshe wonderly

Enuy.

And erthe for erthe why hast thou enuy
 And the erthe vpon erthe to be more prosperous 5440
 Than thou thy selfe fretynge the inwardly
 It is a fynne ryght foule and vycious
 And vnto god also full odyous
 Thou thynkest I trowe there is no punysshement
 Ordeyned for fynne by egall Iugement 5445

Slouthe.

Towarde heuen to folowe on the way
 Thou arte full flowe and thynkest nothyng
 That thy nature dooth full fore decay
 And dethe ryght fast is to the comynge
 God graunte the mercy / but no tyme enlongynge 5450
 Whan thou hast tyme / take tyme and space
 Whan tyme is past / loſt is the tyme of grace

Couetyse.

And whan erthe to erthe is nexte to reuerte
 And nature lowe in the laste aege
 Of erthely treasure erthe doth fet his herte 5455

5427. thn] thyn 1509: thine 1554, 1555 5429. Though it be cladde 1509,
 1554 cloth 1555 5431. to] so 1509 turne the 1554: turne to the 1555
 5435. foughe 1509 5438. penyſh 1555 wonderly 1554 5448. fone 1554

In facyatyly vpon couetyse to rage
 He thynketh not his lyfe shall aswage
 His good is his god with his grete ryches
 He thynketh not for to leue it doutles

Gloutony.

The pumped clerkes with fode delycious 5460
 Erthe often fedeth with corrupte gloutouy
 And nothyng with werkes vertuous
 The foule doth fede ryght well ententyfly
 But without mesure full inordynatly
 The body lyueth and wyll not remembre 5465
 How erthe to erthe must his strenght surrendre

Lechery

The vyle carkes set vpon a fyre
 Dooth often haunte the synne of lechery
 Fulfyllynge the foule carnall defyre
 Thus erthe with erthe is corrupte meruaylously 5470
 And erthe on erthe wyll nothyng purfye
 Tyll erthe to erthe be nere subuerted
 For erthe with erthe is so peruerted

O mortall folke / you may beholde and se
 How I lye here / somtyme a myghty knyght 5475
 The ende of Ioye / and all prosperyte
 Is dethe at last / through his course and myght
 After the day there cometh the derke nyght
 For though the day be neuer so longe
 At last the belles ryngeth to euenfonge 5480

And my selfe called la graunde amour
 Sekynge aduenture in the worldly glory
 For to attayne the ryches and honoure
 Dyde thynke full lytell that I sholde here ly

5460. fode] foles 1555 · 5461. gloutony 1509, 1554, 1555
 1509: purifye 1554, 1555

5471. purifye

Tyll dethe dyde marke me full ryght pryuely

5485

Lo what I am and where to you muft

Lyke as I am / fo shall you be all duft



Than in your mynde inwardely dyspyse
The bryttle worlde so full of doublenes
With the vyle flesshe / and ryght soone aryse
Out of your slepe / of mortall heuynes
Subdue the deuyll with grace and mekenes
That after your lyfe / frayle and transytory
You may than lyue in Ioye perdurably.

5490

¶leasure.

S.i.

Ca. xliij.¹

ANd as remembraunce myn epytaphy fet
 Ouere my graue in came dame fame
 With brennyng tongues withoute any let
 Sayenge that she wolde sprede aboute my name
 To lyue in honoure withoute any shame
 Though that adeed were my erthely body
 Yet my renowne sholde reygne eternally
 The power estate and ryall dygnyte
 Of dame fame in euery regyon
 Is for to sprede by hy auctoryte

5495

5500

5500. adeed 1509: deade 1554, 1555 my early 1555! 5504. auctoritie
 1555

¹ At this point 1554 and 1555 have Capit. xliii.

The noble dedes of many a champion 5505
 As they are worthy in myne opynion
 For though his body be deed and mortall
 His fame shall dure / and be memoryall
 Dyde not graunde amoure with his ryall dedes
 Wynne la belle pucell the moost fayre lady 5510
 And of hyghe honoure attayned the medes
 In the demeanyng hym so worthely
 Sleyng the grete terryble gyauntes vgly
 And also the fyry monster vyolente
 Of the feuen metalles made by enchauntemente 5515
 Aboute the worlde in euery nacyon
 That euermore he shall abyde alyue
 Of his grete actes to make relacyon
 In bokes many I shall of hym contryue
 Frome one to other I shall his name so dryue 5520
 That euermore withoute extyngysshement
 In brennyng tongues he shall be parmanente

Ector of troy.

¶ Vnto this day reyneth the hye renowne
 Of the worthy Ector prynce victorious
 Aboute his spredde in euery regyon and towne 5525
 His noble actes and courage chyualrous
 In full many bokes ryght delycyous
 Vnto the reders who lyst gyue audyence
 To here reporte of his grete excellence

Iofue.

¶ And in lyke wyfe duke Iofue the grete 5530
 Whiche was ryght stronge and fyrfie in batayle
 Whose noble feates hygh and excellent

Pleasure.

S. ii

5508. endure 1554, 1555 5511. attayned] so in all the texts 5522. burn-
 yng 1554, 1555 5525. his, misprint] is 1554, 1555 5528. who list to
 1554: howe list to 1555 5530. grete] gent 1554: gente 1555

I haue caused with dylygent trauayle
 To abyde in bokes without ony fayle
 Who lyft his story for to se or here 5535
 In the byble it dooth ryght well appere

Iudas machabeus.

¶ Also the noble and hardy feates of warre
 Of Iudas machabeus I about haue cast
 In euery nacyon for to reygne aferre
 Thoughe that his lyfe out of this worlde be past 5540
 His fame shall prospere and shall neuer waft
 Thus with my power of euery worthy
 I spred his dedes in tonges of memory

Dauyd.

¶ Dyde not kynge Dauyd a lyons lawes tere
 In his tender youthe he so hardy was 5545
 The lyons cruelte myght nothyng hym fere
 And after that he slewe grete Golyas
 All in his tyme he dyde in honoure pas
 And I dame fame without ony doute
 Haue spredde his name in all the worlde aboute 5550

Alexander.

¶ Also kynge Alexander the noble conqueroure
 Whose grete power in all the worlde was knowen
 Of me dame fame he wanne the honoure
 As I my trompe after his dethe haue blowen
 Whose founde aloude can not be ouerthrowen 5555
 Thus in flamynge tonges all about I fly
 Through the worlde with my wynges swyftly

Iulius fezar.

¶ And of the worthy fezar Iulius
 All about with golden beames bryght
 His name shall dure and be full glorious 5560

In all the worlde with ardaunt tonges lyght
His fame shall reygne he hath it wonne by ryght
For to abyde / and euer to augment
Withouten lette or yet impedymment

Arthur.

¶Also yet Arthur the good kynge of Brytayne 5565
With all his knyghtes of the rounde table
I now dame fame shall make to remayne
Theyr worthy actes hygh and honorable
Perpetually for to be commendable
In ryall bokes and Iestes hyftoryall 5570
Theyr fame is knowen ryght hye tryumphall

Charles.

¶And than Charles the grete kynge of Fraunce
With all his noble doufe pers also
As Roulande and Olyuer of his alyaunce
With all the refydue and many other mo 5575
Theyr fame encreafeth rennyng to and fro
The hardy dedes dyde them magnify
Vnto me fame theyr names to notyfy

Godfrey of Boleyn.

¶And Godfrey of Boleyn of hardy courage
That of the paynims wanne the vycory 5580
His worthy actes dyde theyr strength afwage
Whose fame renowmed is full openly
About the worlde reygnyng fo ryally
In flamynge tongues to be intellygyble
His moost hye actes fo moche inuyncible 5585
And in lykewyfe without abatement
I shall caufe for to be memoryall
The famous actes fo hygh benouolent
Of graunde amoure my knyght in fpecyall

5570. geftes 1554

5576. runnyng 1554

5581. afwade 1555

5582. renowmed] so in 1554, 1555

5588. beneuolent 1554, 1555

His name shall dure and be eternall 5590
 For though his body be wrapte in claye
 Yet his good fame shall remayne alwaye

And ryght anone she called remembraunce
 Commaundyng her ryght truely for to wryte
 Bothe of myn actes and my gouernaunce 5595
 Whiche than ryght fone began to endyte
 Of my feates of armes / in a shorte respyte
 Whose goodly storyes in tongues feuerall
 Aboute were sente for to be perpetuall

And thus I fame am euer magnyfyed 5600
 Whan erth in erthe hath tane his estate
 Thus after dethe I am all gloryfyed
 What is he nowe that can my power abate
 Infenye I am nothyng can me mate
 The sprynge of honoure / and of famous clerkes 5605
 My selfe I am to renowne theyr werkes



5604. Infinite 1554, 1555

5606. renoune 1509

¹ In 1509 and 1554 there is no ornamental tailpiece. The one in 1555 is about half an inch wide and represents a naked boy picking some sort of berries from a vine



Ca. xliiij.

ANd as dame fame was in laudacyon
 In to the temple with meruaylous lykenes
 Sodaynly came tyme in breuyacyon
 Whose symylytude I shall anone expres
 Aged he was with a berde doubtles
 Of swalowes feders his wynges were longe
 His body fedred he was hye and stronge
 In his lefte hande he had an horology
 And in his ryght hande a fyre brennyng
 A swerde aboute hym gyrted full surely

5610

5615

5611. bearde 1554, 1555

5612. feders 1554

His legges armed clerely shynynge
 And on his noddle derkely flamynge
 Was fette Saturne pale as ony leed
 And Iupyer a myddes his forhed 5620

In the mouthe Mars / and in his ryght wyng
 Was splendent Phebus with his golden beames
 And in his brest there was resplendysshynge
 The shynynge Venus with depured streames
 That all about dyde cast her fryr leames 5625
 In his left wyng Mercury / and aboue his waft
 Was horned Dyane / her oppofycyon past

My name quod he / is in dyuyfyon
 As tyme was tyme is / and the tyme future
 I meruayle moche of the prefumpcyon 5630
 Of the dame fame / fo puttyng in vre
 Thy grete prayse / saynge it shall endure
 For to be infynyte / euermore in preace
 Seynge that I shall all thy honour seace

Shall not I tyme dystroye bothe fe and lande 5635
 The sonne and mone / and the sterres all
 By veray reason thou shalte vnderstande
 At last shall lese theyr course in generall
 On tyme past / it vayleth not to call
 Now by this horologe / it dooth well appere 5640
 That my laste name dooth euermore drawe nere

In my ryght hande / the grete fyre fo feruent
 Shall brenne the tyme / and also mynyfthe
 The fatall tongues / for it is accydent
 Vnto me tyme / all thynges to peryfthe 5645

5618. darkely 1554, 1555 5620. foreheade 1554, 1555 5621. In the]
 In his 1509 5633. prease 1554, 1555 5640. appeare 1554, 1555
 5643. burne 1554, 1555

Whan my last ende I shall accomplyfhe
And thus in vayne thou hast thy laboure spent
Whan by me tyme thou shalte be so brente

In eternyte before the creacyon
Of aungell and man all thyng was vyfible 5650
In goddes fyght as due probacyon
Of his godhede whiche is intellygyble
To whome nothyng can be impossyble
For in my selfe / a hye and sufficyente
Before all thynges he was refulgente 5655

Vnto whome onely is apparaunce
Of my last ende / as myne orgynall
Was in his fyght withoute doubtaunce
For onely of hym it is especyall
The hye power and godhede infynall 5660
The future tence to knowe dyrectly
Vnto whome it appereth openly

I am the lode sterre to dame eternyte
Whan man of erthe hath his creacyon
After the mynute of his natyuyte 5665
He taketh than his operacyon
Vpon me tyme at euery season
In the same houre the worlde was create
Orgynally I toke myn estate

Coude the .ix. worthyes fe vycorious 5670
Do all theyr actes withoute tyme or space
Tyme is a thyng bothe gay and glorious
Whan it passeth with vertue and grace
Man in this worlde hath a dwellynge place

¶ Pleasure.

T. i.

5654. a] as 1509
5674. in] is 1555!

5670. *se, misprint for so*] so 1509, 1554, 1555

Eyther hell or heuen without lesynge 5675
 Alwaye he geteth in his tyme spendynge

Withouten tyme is no erthely thyng
 Nature / fortune / or yet dame fapynce
 Hardynes / clergy or yet lernynge
 Past / future / or yet in preface 5680
 Wherefore I am of more hye preemynence
 As cause of fame / honoure and clergy
 They can nothyng without hym magnify

Do not I tyme / cause nature to augment
 Do not I tyme / cause nature to decay 5685
 Do not I tyme cause man to be present
 Do not I tyme / take his lyfe away
 Do not I tyme / cause dethe take his fay
 Do not I tyme / passe his youth and age
 Do not I tyme / euery thyng awage 5690

In tyme Troye the cyte was edefyed
 By tyme also was the dystuccyon
 Nothyng without tyme can be fortelyed
 No erthely Ioye nor trybulacyon
 Without tyme is for to suffre passyon 5695
 The tyme of erthe was our dystuccyon
 And the tyme of erthe was our redempcyon

Adam of erthe sone of vyrgynyte
 And Eue by god of adam create
 These two the worlde dampned in certaynte 5700
 By dyscobyence so foule and vycyate
 And all other than frome them generate
 Tyll peace and mercy made ryght to enclyne

Out the lyon to entre the vyrgyne

Lyke as the worlde was dystroyed totally 5705

By the vyrgyns fone / so it femed well

A vyrgyns fone to redeme it pyteoufly

Whose hye godheed / in the chofen vessell

Forty wekes / naturally dyde dwell

Nature wekes / naturally dyde god of kynde 5710

In the vyrgyn he dyde fuche nature fynde

Thus without nature / nature wonderly

In a vyrgyn pure openly hath wrought

To the god of nature nothyng truely

Impoffyble is / for he made of nought 5715

Nature fyrst / whiche natyrng hath taught

Naturately / ryght naturate to make

Why may not he than the pure nature take

By his godhede of the vyrgyn Mary

His electe moder and arke of testament 5720

Of holy chyrche the bleffyd lumynary

After the byrthe of her fone excellent

Vyrgyn she was yet alway permanent

Dyfnullyng the sectes of false ydolatry

And castyng downe the fatall herefy 5725

Thus whan I tyme in euery nacyon

Reygne in rest and also in peace

And Octauyan in his domynacyon

Thorough the worlde and the peopled preace

Lettres had sent his honoure to encrease 5730

Of all the nombre for to be certayne

For to obey hym as theyr fouerayne

Pleasure.

T. ii.

5710. Nature takynge as the hye god of kynde 1509: good 1554, 1555

5712. wonderfly 1554

5719. Godheade 1554: godheed 1555

5727. Raygned 1554

5732. abey 1555

In whose tyme god toke his natyuyte
 For to redeme vs with his precyous blode
 Frome the deuylls bonde of grete iniquyte 5735
 His herte was perft / hangynge on the rood
 Was not this tyme / vnto man ryght good
 Shall not I tyme euermore abyde
 Tyll that in libra at the dredefull tyde

Of the day of dome than in the balaunce 5740
 Almyghty god shall be Iust and egall
 To euery persone withouten doubtaunce
 Eche as they dyde deferue in generall
 Some to haue Ioye / some payne eternall
 Than I am past I may no lenger be 5745
 And after me is dame eternyte.

5734. bloude 1554 : bloud 1555 5739. in Libra, the dreadfull tyde 1555
 5745. Then 1554, 1555 lengre 1509

A tailpiece is found only in 1555, a strip about half an inch wide representing a flower, apparently a clove pink, growing in a pot and filling the space between the lines



ANd thus as tyme made his conclusyon
 Eternyte in a fayre whyte vesture
 To the temple came with hole affeccyon
 And on her hede a dyademe ryght pure
 With thre crownes of precyous treasure
 Eterne she sayde I am nowe doubtles
 Of heuen quene / and of hell empres
 Fyrst god made heuen his propre habytacle
 Though that his power be in euery place
 In eterne heuen is his tabernacle

5750

5755

Pleasure.

5752. Eternitie 1554, 1555 doubtles 1509

T. iii.

Tyme is there in no maner of cace
 Tyme renneth alwaye his ende to embrace
 Now I my selfe shall haue none endynge
 And my maker had no begynnynge 5760

In heuen and hell I am contynually
 Withouten ende to be in extynguyfhyble
 As euermore to reygne full ryally
 Of euery thyng I am inuyncyble 5765
 Man of my power shall be intellygyble
 Whan the soule shall ryfe agaynst the body
 To haue Iugemente to lyue eternally

In heuen or hell as he dothe deferue
 Who that loueth god aboue euery thyng
 All his commaundementes he wyll then obserue 5770
 And spende his tyme in vertuous lyuyng
 Ydlenes wyll euermore eschewynge
 Eternall Ioye he shall then attayne
 After his laboure and his befy payne

O mortall folke reuolue in your mynde 5775
 That worldly Ioye and frayle prosperyte
 What is it lyke but a blaste of wynde
 For you therof can haue no certaynte
 It is now so full / of mutabylyte
 Set not your mynde vpon worldly welthe 5780
 But euermore regarde your foules hetlthe

Whan erthe in erth hath tane his corrupte taste
 Than to repente it is for you to late
 Whan you haue tyme spende it nothyng in waste

5758. embrace 1554, 1555 5759. none] no 1554, 1555 5772. euermore
 be 1554, 1555 5774. busy 1554, 1555 5775. reuole 1554, 1555 5776. In
 1555 the page begins with this line and runs on to l. 5800 5781. health 1554,
 1555

The Passetyme of Pleasure

223

Tyme past with vertue must entre the gate
Of Ioye and blyffe with myn hye estate
Withoute tyme for to be euerlastynge
Whiche god graunte vs at our last endynge

5785

Now blyssed lady of the helthe eternall
The quene of comforte and of heuenly glorye
Pray to thy fwete sone / whiche is infynall
To gyue me grace to wynne the vycory
Of the deuyll / the worlde and of my body
And that I may my selfe well apply
Thy sone and the to laude and magnify.

5790

5795

¶Explicit. The pastyme of pleasure

¶The excusacyon of the auctore. Ca. xlvj.

¶Vnto all poetes I do me excuse
Yf that I offende for lacke of scyence
This lytell boke yet do ye not refuse
Though it be deuoyde of famous eloquence
Adde or detray by your hye sapyence
And pardon me of my hye enterpryse
Whiche of late this fable dyde fayne and deuyse

5800

Go lytell boke I pray god the faue
Frome mysse metrynge / by wronge Impressyon
And who that euer lyst the for to haue
That he perceyue well thyn entencion
For to be grounded withoute presumpcion
As for to eschewe the synne of ydlenes
To make fuche bokes I apply my besynes

5805

5785. enter 1554, 1555 5786. estate] estea 1509 / 5792. gene 1554,
1555 **¶Explicit omitted in 1555** Aucthoure 1554, 1555 5800.
detra 1555

Befechynge god for to gyue me grace
 Bokes to compyle of morall vertue
 Of my mayster lydgate to folowe the trace
 His noble fame for to laude and remeue
 Whiche in his lyfe the slouth dyde eschewe
 Makynge grete bokes to be in memory
 On whose foule I pray god haue mercy

5810

5815

5 Soul

Here endeth the pastyme of pleasure. Inpnynted
 at London in Fletestrete / at the sygne of the sonne /
 by Wynkyn de Worde / the yere of oure lord. M.
 CCCC. and .xvij. therd daye of December.



5813. renene 1509: renue 1554, 1555

The colophon of the edition of 1509 has the same wording as that of 1517 as far as the date, and then reads: .M. vc. & .ix., and ended .xi. daye of January.

NOTES

7. *The synne of slouth.* Sloth was counted among the seven deadly sins. Cf. ll. 138, 144, 336, 1147, 1369. Gower devotes the fourth book of his *Confessio Amantis* to illustrations of this sin. See also note to ll. 5425 ff. of *The Pastime*.

13. *gan ceace.* Cf. l. 382, 'I gan in euery thyng expresse'. This use of *gan* gave way in the sixteenth century to *did* as an auxiliary. Hawes himself uses *gan* in the sense of *began*; cf. l. 120 f., 'Phebus in the west Gan to auayle'; 122 f., 'Diana . . . Gan for to ryfe', &c.

16. *Noble prynce Henry.* Henry's elder brother Arthur had died in 1502, leaving Henry heir to the throne, to which he succeeded in 1509.

21. *springe of the reed rose*, i. e. the red rose of the House of Lancaster.

26. *Nothyng I am / experte in poetry.* Cf. l. 1394, 'I, lytell or nought expert in poetry'. In this self-depreciation Hawes follows closely his master Lydgate, who abounds in such phrases. Cf. Schick's ed. of *The Temple of Glas* (E.E.T.S.), p. cxl. See, too, the second stanza of Hawes's *Example of Virtue* (1503-4) in E. Arber's *Dunbar Anthology*, p. 218.

27. *The monke of Bury.* Lydgate, of Bury St. Edmunds, whom Hawes regarded as an incomparable model. Cf. ll. 48, 1163 ff., 1338 ff., 5812.

34-5. *with cloudy fygures He cloked the trouthe of all his scryptures.* That is, he shrouded his meaning in allegory.

50. *colour.* This word is used in various senses. In *The Pastime* it includes a variety of figures of speech, something 'that serves to conceal or cloak the truth', a fiction, an allegory, &c.

57 ff. *Whan Phebus entred was / in Gemyny*, &c. Cf. ll. 1457 ff., 1965-9. As pointed out by Triggs in his edition of Lydgate's *Assembly of Gods*, p. 62 (E.E.T.S., Extra Series, lxix), Hawes here follows the example of Lydgate in his opening stanza, 'Whan Phebus in the Crabbe | had nere hys cours ronne'. See also Triggs's comments on the use of the season motive, pp. liii-lv, and Schick's edition of *The Temple of Glas*, pp. cxxii-cxxiii, with numerous examples. See also Lydgate's *Complaint of the Black Knight*, ed. E. Krausser, p. 68; Lydgate, *Sege and Dystrucyon of Troye* (Pynson, 1513, B.i, col. 1) substantially as Hawes uses it).

Gemini is the constellation of Castor and Pollux and a sign of the Zodiac, May 21 to June 21.

Not only was the season motive an inherited poetic convention, but also the practice of referring to the sun as 'Phebus' (cf. ll. 120, 153, 277, 327, 350, 356, &c.), to the moon as 'Diana' (cf. ll. 59, 122), to the morning as 'Aurora' (cf. ll. 61, 337), to the spring as 'Flora' (cf. l. 65), &c. This unhappy fashion continued until the revolt against conventional poetic diction at the end of the eighteenth century.

66. *solacyous.* A favourite word with Hawes, who may have borrowed it from Lydgate. Cf. 'And in a parlour full solacyous', *Courte of Sapyence*, g.ii., back.

121. *Gan to auayle*. The use of *gan* followed by the infinitive without *to* was common in ME. poetry, but it was obsolescent when Hawes wrote *The Pastime*. Cf. 'gan for to rise', l. 123.

123 f. *lyghtyng our emisfery*, &c. For the phrasing cf. ll. 1310 ff., 2384 f.

125. *Me thought a fer ! I hadde a vyfyon*. The use of a dream as a literary device has had a long history. From the time of the *Roman de la Rose* of Guillaume de Lorris, to go back no further, the dream almost may be called the normal device for getting a poem started. (For the dream in the *Roman de la Rose* see Langlois, *Origines et Sources du Roman de la Rose*, ch. v.)

Piers the Plowman begins with a vision, as do also Chaucer's *House of Fame* and the *Parlement of Foules*. Lydgate uses a vision to begin *The Temple of Glas*, ll. 1-20, the *Courte of Sapience*, a.i., back, and his translation of De Guilleville's *Pèlerinage de la Vie de l'Homme*, ll. 210-20, &c.

Numerous other examples are cited by Schick, Lydgate's *Temple of Glas* (E.E.T.S.), pp. cxviii-cxx, and by Neilson, *Origins and Sources of the Court of Love*, Index (*Harvard Studies and Notes*). Neilson remarks, p. 41, in discussing *Li Fabel dou Dieu d'Amors*: 'It is the first poem of its class . . . which is in the dream setting that afterwards becomes almost the rule.'

For the importance assigned to dreams in the Middle Ages and earlier, see Thorndike, *Hist. of Magic and Experimental Science*, index to vols. i and ii. See especially Ch. L in vol. ii. See also the learned articles by C. Fritzsche, *Die lateinischen Visionen des Mittelalters bis zur Mitte des 12. Jahrhunderts*, *Romanische Forschungen*, ii, 247-79, iii, 337-69.

161 ff. *two whyte grehoundes*. On these greyhounds, Governance and Grace, Neilson (*Origins and Sources of the Court of Love*, p. 165) remarks that they are 'the only instance of allegorical hounds I have met with outside of German literature'.

171. *do shyne*. The use of *do* as an expletive was gradually established in the language in the course of the fifteenth century, and became offensively common in the sixteenth and following centuries. See Lounsbury, *History of the English Language* (1894), pp. 156, 438. For instances in Malory see Baldwin, *The Inflections and Syntax of the Morte d'Arthur of Sir Thomas Malory*, sec. 268, and the Oxford English Dictionary, s. v.

181. *Percyus*, Perseus.

186-9. For the abrupt transition from indirect to direct discourse see my note in *Selections from Malory's Morte d'Arthur*, p. 285. Cf. also ll. 2003-7, and Introduction, ante, p. xc.

218-19. *reigned, also in Theffayle . . . the kynge Melyzyus*. Melyzyus appears rather frequently in *The Pastime*; cf. ll. 430, 998, 2484, 3257, 3278, 3305, 3346. But it is not altogether clear why Hawes makes so much of him. According to the *Courte of Sapience*, c.iii (ed. 1510), Millesius was 'one of the sages seven In grece', but his name is not found in any of the lists of the sages that I have examined. According to Smith's *Dictionary of Greek and Roman Biography and Mythology*, Melisseus was 'an ancient king of Crete who by Amalthea became the father of the nymphs Adrasteia and Ida, to whom Rhea entrusted the infant Zeus to be brought up'. Hawes evidently drew upon material of a different sort.

227. *Waynquysshed Pallas*. As related by Apollodorus, i. 6, sec. 2, Athena

(Minerva) slew the giant Pallas and flayed him. He had taken part in the fight against the gods.

236. *the recule of Troye*. According to the title, this may be the *Recuyell* of the *Hystories of Troye* translated from the famous French work of Raoul Lefèvre by Caxton and printed by him about 1474, the first book printed in English. But not impossibly Hawes is loosely referring to Lydgate's *Troy Book*, written before 1420.

261. *Gyauntes grete*. In Mandeville's *Travels*, ed. for the E.E.T.S. by P. Hamelius, i. 189, appear giants ranging from twenty-eight to fifty feet, 'And as somme men seyn, somme of .i. cubytes long.' For a list of many famous giants see Vincent de Beauvais, *Spec. Hist.*, ii. 92, 93.

268 ff. *Beyonde whiche see there is a goodly lande*, &c. Possibly Hawes had in mind the Garden of the Hesperides.

271-3. *tourne . . . enameled aboute With noble storyes*. A variant of the painted wall motive, of which Hawes is fond. The pictured wall, painted or sculptured, is found in ancient Egypt and ancient Assyria. Vergil makes excellent use of it in the first book of the *Aeneid*, and Chaucer in the *Knight's Tale*. There is practically no limit to what can be placed on the wall, and hence this device was exceedingly popular with medieval poets, who found that upon the spacious painted wall they could dispose of much material for which they had no other place. Obviously tapestry will serve as well as painting for this purpose, and William Bullein makes large use of it in his *Dialogue on the Fever Pestilence* (E.E.T.S.), pp. 80-94, where the pictured hangings on the walls of the inn evoke much entertaining discourse.

For other examples of the pictured wall in *The Pastime* see ll. 413 f., 1412-14, 3025 f., 3240 f., 5178 f., 5234 f., 5250 f.

For further examples and comments see Lydgate's *Temple of Glas* (ed. Schick), 39-54; Lydgate's *Assembly of Gods* (ed. Triggs), pp. lvii, lviii; a wall painted with figures of the Seven Arts in *The Seven Sages of Rome*, ll. 181-92, ed. K. Campbell; the wall of the garden in G. de Lorris's *Roman de la Rose*; Warton, *History of English Poetry* (ed. Hazlitt), ii. 131, 275, 402, iii. 63; *Piers the Plowman's Crede*, ll. 186 ff., &c.

288. *Her swete reporte*. Comment on those who fall in love with some one yet unseen may be found, with numerous references, in my note in the romance of *Chinon of England*, E.E.T.S., 1924, index ('loving unseen').

305. *the seven sciences*. See 505 ff. It is notable how frequently the number seven recurs in *The Pastime*. One of the giants killed by Graunde Amoure (see ll. 457 ff., 4732 ff.) has seven heads. A monster killed by him is made up of seven metals (ll. 5090-107). There are seven deadly sins, ll. 5425 ff., &c. The Church ascribed a mystical perfection to the number seven. Note the Seven Blessings of the Gospel, the Seven Virtues of God, the Seven Sacraments, &c. Note also the curious enumeration of various groups of sevens in M. Capella's *De Nuptiis Philologiae et Mercurii*, ed. Dick, Bk. VII, 738, 739. In Dante 'the seven stairs of Purgatory correspond to the seven deadly sins; the seven planets with the seven liberal sciences', Courthope, *History of English Poetry*, i. 238. The frequency of the number seven in the Bible is patent to every reader.

On the mystical value of seven see Thorndike's comments on Philo

Judaes in *Hist. of Magic and Experimental Science*, i. 355-6, and various references in the index to vols. i and ii. See also Haskins, *Studies in Mediaeval Science*, p. 288; and the long list of sevens of various kinds in Brewer's *Reader's Handbook* (rev. 1923).

342. *lytell hyrdes i makynge melodye*. Doubtless suggested by Chaucer's 'smale foules maken melodye', *Cant. Tales*, Prol., l. 9.

344. *craggy roche*. But in l. 360 *roche*, both in the editions of 1554 and 1555. Hawes obviously took advantage of the French form to help out his rime.

The epithet *craggy* evidently caught the poet's fancy, and he repeats it, ll. 360, 4161, 4278, 4728, 4928, 5089, 5153, &c. See also Schick's note on Lydgate's *Temple of Glas* (E.E.T.S.), 19-34.

348 ff. *The ryall toure*. Hawes's description of the Tower of Doctrine may have been suggested by the castle in Lydgate's *Courte of Sapyncce*, c.ii. (W. de Worde, 1510). On page c.iii. we read: 'Than came a lady deuyne Theologie', accompanied by seven ladies—'Dame Sapyncce they folowed full humbly'. These ladies are the Seven Arts, as Hawes presents them. His discussion of the Seven Arts follows Graunde Amoure's visit to the Tower of Doctrine.

As pointed out in the discussion of the Sources, the description of the external form of the tower may have been in part suggested by the woodcut of the Tower of Learning in the *Margarita Philosophica*. The description of the surroundings was drawn from a variety of sources.

Quite likely Hawes used all the material he found available in Lydgate, and we may assent to Triggs's opinion (in a note on Lydgate's *Assembly of Gods* (E.E.T.S.), p. 89) that a portion of this passage was written 'in imitation evidently of Lydgate's arbor', ll. 1479 ff. The whole passage as far as l. 504 shows traces of the influence of the *Roman de la Rose*. Triggs also calls attention to the Noble Castle of Learning in Dante's *Inferno* (c. iv). But in any case Hawes could have got hints from a score of medieval romances and poems. In *The Buke of John Maundevill*, ed. G. F. Warner, p. 137, a wonderful castle with a garden is described. In the garden are wells, and beside them 'many faire halles and chaumbres, paynted with gold and azure wele and curiously with diuerse storys, and with diuerse maners of briddes, þe whilk seme as þai sang and turned by engyne as þai had bene al quikke'. In the palace of the 'Grete Kuan' were tables of gold 'in the whilk standez pacokes of gold and many oþer maners of fewles of gold, curiously and sutilly wroȝt. And þir fewles er so wonderfully made by craft of man þat it semez as þai leped and daunsed and bett with þaire wengez. . . . Abouen þe emperour table and aboute a grete party of þe hall es made a grete vyne of fyne gold; and it es wonder curiously wroȝt with many braunchez and grapez lyke vnto grapez of vynes growand, of whilk sum er whyte, sum ȝalow, sum reed, sum blakk, sum grene. . . . And þis vyne es þus made of precious stanes so properly and so curiously þat it semez as it ware a vyne growand', idem, p. 107. Cf. also version ed. by P. Hamelius (E.E.T.S.), i. 143.

357. *tenetrus*. One of Lydgate's words. Cf. *Assembly of Gods*, l. 1169.

358. *nere and nere*: adverbial, 'nearer and nearer'.

360. *roche i whiche quadrant dyde appere*. Cf. ll. 2549, 2674, and 2956 f., 'roche of merueylous altytude . . . that quadrante dyde appere'.

365 ff. *ymages of golde . . . wiche with the wynde aye moued*. Cf. ll. 5201 ff. and 2997 ff. The Middle Ages were fond of mechanical toys, such for example as are described in the famous *Voyage of Charlemagne to Constantinople and Jerusalem* as part of the furniture of the Emperor's palace. Mechanical contrivances are described in Mandeville's *Travels*. In the Great Can's palace enchanters perform various wonders: 'And þan þei make knyghtes to jousten in armes full lustyly and þei rennen togidre a gret randoun and þei frusschen togidere full fiercely and þei bicken here speres so rudely þat the tronchouns fien in sprotes and peces all aboute the halle', *Mandeville's Travels*, ed. P. Hamelius, i, 156.

405. *Of golde . . . a . . . vyne*. A similar vine made of fine gold was in the palace of the Great Can, Mandeville's *Travels*, i, 143²² (ed. P. Hamelius, E.E.T.S.). The editor's note remarks: 'This vine is from the Alexandrian romances. . . Epistol. Alex. de Situ Indiae, ed. 1706, p. 22; Bovenschen, *Historia de Proeliis*, c. lxxxii. Guérin traces it to Josephus, where it adorns the doors of the Temple rebuilt by Herodes (*Antiqu. Jud.* xv, c. xi) . . . Vincent de Beauvais describes it in Solomon's temple: 'grandes uvae aureae cum pampinis aureis' (*Spec. Hist.*, L. II, c. lxxvi, fol. 71, ed. 1624).

407. *paueid with berall claryfyed*. Note the similar phrase in the *Example of Virtue*, l. 50: 'Her chaumbre was glased with berall clarefyed.'

413 f. *clothe of aras . . . That treted well, &c.* See note to ll. 271-3.

430. *was made knyght i the noble kynge, &c.* An adverbial construction. Cf. Malory's *Morte d'Arthur*. See also the expanded account of the knighting of Graunde Amoure, ll. 3274-90.

437 ff. *Metynge foly i as he rode*. See Chap. XXIX, ll. 3487 ff., and Chap. XXXII, ll. 4105 ff.

442 ff. See ll. 4218 ff. and note.

449 f. *he mette an hydeous gyaunt Hauynge thre hedes*. See the detailed account in ll. 4275-91, and compare ll. 4718-54, where a giant has seven heads. Quite likely the account of these giants with many heads may be a mere extension of the classical story of Cerberus or the hydra or Scylla, with six heads, *Odyssey* xii, or the beast with seven heads, bearing on them the name of blasphemy, Revelation xiii. 1.

Except for their multiple heads, the giants that Hawes introduces into *The Pastime* differ in no marked particulars from the numerous giants that abound in medieval romance and fairy tales.

For a critical study of the legends concerning giants see Launois and Roy, *Études biologiques sur les Géans*, Paris, 1904, and E. J. Wood, *Giants and Dwarfs*, 1860. For a list of several score of giants see Brewer's *Reader's Handbook* (1923), s. v. 'Giants'.

468. *the wonderous serpente Of the seven metalles*. See ll. 5002-18 and ll. 5087-162.

478. *the yewres also obseruaunce*. Cf. l. 5305.

505. *Seven daughters*. It is notable that the seven children of Dame Doctrine, that is, the seven sciences, are all women. This conception of the seven sciences is in harmony with the Greek conception of the female muses, who presided over poetry, arts, and sciences, and is in striking contrast with views till lately prevalent in modern times concerning the intellectual capacity of women.

534 ff. *Euander . . . Carmentis*. There appears to be some confusion in Hawes's account of Evander and Carmentis. According to Roman traditions Carmentis was 'a prophetic and healing divinity, who had a temple at the foot of the Capitoline hill. . . . She was called Carmentis from her prophetic powers. . . .' *Carmentis* is another form of '*Camēnae* . . . Roman divinities whose name is connected with *carmen* (an oracle or prophecy)'. According to tradition 'she was the mother of Evander, the Arcadian, by Hermes, and after having endeavoured to persuade her son to kill Hermes, she fled with him to Italy. . . .' Hyginus further relates that she changed the fifteen characters of the Greek alphabet, which Evander introduced, into Latin ones. Hawes's variants are obvious.

'About sixty years previous to the Trojan war Evander is said to have led a Pelasgian colony from Pallantium in Arcadia into Italy.' The classical Evander, son of Carmentis, appears never to have been in Egypt. See Smith's *Greek and Roman Biography and Mythology*, s. v.

547. *pomped*, pampered. Cf. l. 5460.

561. *the brytell fesshe*, i. e. frail. According to medieval notions the cardinal sins of sloth, gluttony, and lechery were sins of the flesh which must be subdued by fasting and prayer. On this passage see also the comments of Triggs, *Assembly of Gods*, p. 93 (E.E.T.S.).

578. *donet*. Aelius Donatus was a celebrated Roman grammarian of the fourth century A.D. His *Ars Grammatica* was a common text-book in the Middle Ages, and *Donatus de octibus partibus orationis* was one of the first books to which young pupils had to give their attention.

631. *percéyuerance*. Note the accent here and in ll. 4537, 4723, 4735, 4856, 4935, 4947, 5157, 5184, 5299, in each case upon the second syllable, as is indicated by the scansion of the lines. Cf. Lydgate's *Assembly of Gods*, l. 1094.

702. *fourdeth*. This is the only example of this word cited in the Oxford Dictionary.

738. *breuyacyon*. For the methods of abbreviation see Faral, *Les Arts Poétiques du xii^e et du xiii^e Siècle*, Paris, 1924, p. 85.

773. *amplyacyon*. This is the earliest occurrence of this word, as cited in the Oxford Dictionary.

793. *folysgyse*, syllogise. See note in Triggs's ed. of Lydgate's *Assembly of Gods* (E.E.T.S.), l. 19, p. 64.

810. *vre*, use. See note by Triggs in Lydgate's *Assembly of Gods* (E.E.T.S.), p. 88.

825. *Mercury*. See note by Triggs in his edition of Lydgate's *Assembly of Gods* (E.E.T.S.), p. 71.

904. *elocucion*. This term, borrowed from the Roman rhetoricians, referred to 'literary style' as distinguished from 'matter'. See the Oxford Dictionary and the rhetoric *ad Herennium* (ed. Halm), Index. The modern sense, as applied to the art of public speaking, dates from the early part of the seventeenth century.

939 ff. *Of beeff or byrde i they take a femylytude*. The medieval bestiaries abundantly illustrate Hawes's meaning.

988. *Athlas*, the Titan Atlas, brother of Epimetheus and Prometheus.

992. *the .vi. planettes*. Properly .vii., as in the 1509 copy. The ancients

counted seven 'wandering' heavenly bodies as planets: sun, moon, Mercury, Venus, Mars, Jupiter, Saturn. Modern astronomers omit the sun from this list and add Earth, Uranus, Neptune. Hawes's master, Lydgate, translating De Guilleville's *Pilgrimage*, l. 3795, refers to *seven* planets.

995. *the sagyttary*. Most likely in this passage the sagittary is the centaur who, according to the medieval Troy romances, fought in the Trojan war, rather than the constellation Sagittarius pictured as a centaur.

1032 ff. *Ydre*. The famous Hydra of Lake Lerna, in Argolis, with which Hercules fought, is reputed to have had nine heads instead of seven, and for each head that was cut off *two* new heads immediately grew instead of one as Hawes supposes.

In representing the Hydra as proposing 'sophisms' Hawes evidently confuses the Hydra with the Sphynx.

1070. *routh / in his bote*. The form *roweth* in 1509 makes this mysterious passage intelligible. Note the confusion in the texts of 1554 and 1555.

1080-2. *Troye—Ioye*. Note this stock rhyme regularly used by Chaucer and other early poets. Cf. ll. 1812-13, 3026-8, 4480-2.

1128-9. *Carbuncles / in the most derke nyght Dothe shyne fayre*. Cf. ll. 2507 f., 4169. Numberless passages in medieval romances make mention of luminous stones, one of which may give light to a great hall. The favourite stone is the carbuncle or ruby. See Skeat's *Chaucer*, iii. 275, and Dunlop, *History of Prose Fiction* (rev. by H. Wilson, 1888), Index.

In the Early English *Gesta Romanorum* (E.E.T.S.), p. 7, is a striking instance of a hall lighted by a carbuncle. In Caxton's *Four Sonnes of Aymon* (E.E.T.S.), Part I, ch. iii, 74, we read of 'a charbokell . . . whiche stone full precyous was shining as a torche that brenneth'. And even Raleigh, *History of the World*, i. 96, remarks, 'The Hebrews suppose that the Arke was lightened by a Carbuncle'. Cf. *Huon of Burdeux* (E.E.T.S.), pp. 442, 455, 771, 780; also *Roman de la Rose*, sec. vii; *Floris and Blancheflor*, ll. 174, 644; *Four Sons of Aymon*, Part I, ch. iii, p. 75; Kölbing, *Sir Beves of Hamtoun*, p. 282; Lydgate's *Pilgrimage of Man* (E.E.T.S.), note to l. 7105; Mandeville's *Travels* (E.E.T.S.), i. 158, 183; Faral, *Les Sources latines des Contes et Romans Courtois*, pp. 97 n. 1, 321, 322, 354-5.

1275. *now of dayes*: nowadays.

1319. *Chaucer*. See the tribute to him in Lydgate's translation of De Guilleville's *Pilgrimage of the Life of Man* (E.E.T.S.), ll. 19751-80. This is but one of many similar tributes to be found in Lydgate's work. Hawes's admiration for Lydgate apparently equals that of his master for Chaucer.

1327. *the nyntene ladyes*. According to Lydgate, Chaucer intended in his *Legend of Good Women* to introduce tales of nineteen women. But of the tales he wrote we have only nine.

1343. *conuersacyon*. As Burkart (op. cit., p. 24) points out, this is a blunder for commendation. See Lydgate's *Ballade in Commendation of Our Ladye* in Chalmers's *English Poets*.

1344-65. In these lines Hawes briefly calls attention to a number of the principal works of Lydgate—the *Life of St. Edmund*, the *Fall of Princes*, based upon Bocas (Boccaccio), the *Chort and Bird*, the *Courte of Sapyncce*, the *Troy Book*, the *Temple of Glas*.

1357. *He sayned also / the court of sapyence.* MacCracken, *Minor Poems of Lydgate*, p. xxxv, will not credit this poem to Lydgate.

1391. *Makyng balades.* Inside the cover of the Tottell edition of 1555 in the British Museum is scribbled the query, referring to this passage, 'Does he allude to Skelton's ballads?'

1410. *aryfmetryke.* In the Middle Ages the term *arithmētica* is constantly confused with *ars metrica*. See 'arithmetic' in the Oxford Dictionary.

1412-14. *The walles about . . . With golde depaynted.* See note to ll. 270-3.

1413. *euery perfyte nombre.* This term in the Middle Ages was not uniformly used in exactly the same sense. But in general a number equal to the sum of its aliquot parts was regarded as perfect. In Billingsley's *Euclid*, 1570, we read: 'The partes of 6 are 1. 2. 3. . . and mo partes 6 hath not; wherefore 6 is a perfect number. . . This kind of numbers is very rare.' Quoted in Oxford Dictionary. Cf. also $28 = 1 + 2 + 4 + 7 + 14$.

1464. *la bell pucell / in the toure musycall.* Cf. ll. 266 f.

1468. *base organs*: that is, deep-toned organs. The organ had developed into an important musical instrument centuries before the time of Hawes. See the article 'organ' in *Grove's Dictionary of Music* and the illustrations.

1469 f. *dyopafon Dyapenthe . . . dyatefferon.* These terms occur frequently in the musical treatise of Boetius. See, in particular, *De Institutione Musica*, II, ch. 20-7, ed. Friedlein. Cf. also Lydgate:

'Dyapafon and dyapente eke,
And Dyatefferon was not to feke',

The Courte of Sapyence, f. iv b (ed. 1510).

1494. *in wast*: in vain.

1528. *taboures.* 'Tabor, a small drum usually associated with the tabor pipe. . . Some depicted in old prints . . . show the length of the tabor as about twice the diameter of the head', *Grove, Dict. of Music*, s. v.

1529. *Sakbuttes.* 'An early name for the trombone. One of the earliest uses of the word occurs in Hawes's *Passetyme of Pleasure* (1506).—*Grove, Dict. of Music*, s. v.

recorder. 'A name given in England to a kind of flute, now discarded, but once very popular in Western Europe.'—*Grove, Dict. of Music*, s. v.

1530. *crouddes.* 'As far as we know the oldest stringed instrument played with the bow. . . It is first mentioned about 609. . . Pictures of it are found in MSS. of the 11th century.'—*Grove, Dict. of Music*, with cut showing an instrument with six strings. The earlier forms had only three.

1531. *Cyphans* (cymphans). The cymphan (symphan) or symphonia is a 'name applied to several distinct instruments, such as the bagpipe, hurdy-gurdy, or virginal'.

douffemers: dulcimers.

clarycymbales. 'A perverted form of clavicymbal. . . An old name of the harpsichord, a musical instrument with keys and strings.'—*Oxford Dict.* The variant *clavicymbal* is obviously due to the easy confusion of *v* and *r*.

1532. *Rebeckes.* 'The French name (said to be of Arabic origin) of that primitive stringed instrument which was in use throughout western Europe

in the Middle Ages, and was the parent of the viol and organ.' See Grove, *Dict. of Music*, for details.

clarycorder: 'a perverted form of clavichord. A musical instrument with strings and keys.'

1581. *Lengthe*, read *Lengtheth*. Quite likely the presence of the article *the* in the text confused the printer.

1584. *Mamours*, i. e. 'M'amours', my love, the name of a favourite dance.

1592. *Her skynne was whyte / as walles bone or mylke*. A common comparison in medieval romances.

1599 ff. *My hert sekened*. See also ll. 1906 ff. Medieval literature abounds in moving descriptions of the sorrows of a lover. Cf.:

This noble quene unto her reste wente;
She syketh sore, and gan herself turmente.
She waketh, walweth, maketh many a brayd,
As doon thise loveres, as I have herd sayd.

Chaucer, *Legend of Good Women*, ll. 1164-7.

Also, Lydgate, *Complaint of the Black Knight*, ll. 218-45. The whole theory is expounded in the *Romaunt of the Rose* (Skent's Chaucer), ll. 2295-304, 2393-685, or *Roman de la Rose* (ed. Langlois), sec. xvii. Chaucer's Troilus is perhaps the most striking example of the sorrowing lover in ME. literature.

For a long discussion tracing the theory of love from the time of Ovid see Faral, *Sources latines des Contes Courtois*, pp. 119, 133-43, and the index to Neilson, *Origin and Sources of the Court of Love*, under 'Symptoms of love'.

1611 ff. *Alas o lady*. For typical 'complaints' see Lydgate's *Complaint of the Black Knight*, and *La Belle Dame sans Merci*, translated by Sir Richard Ros from Alain Chartier's poem. Cf. also Lydgate's *Temple of Glas* (ed. Schick, E.E.T.S.), p. cxxii, for many references.

1643. *peke*. The earliest example of *peke* in the Oxford Dictionary is dated 1529.

1644. *thought*, anxiety, worry. Cf. l. 2481.

1703. *without syght of vryne*. The importance of ordinary visual inspection of the urine in medical diagnosis was constantly insisted upon in the time of Hawes and long afterwards. Dutch artists of the seventeenth century find it an attractive subject. But modern medical science has found that microscopic and chemical analysis cannot be dispensed with.

1706. *But yf*: unless.

1713. *To saue*: for to have!

1718. *Counfeyte*. Burkart, in his dissertation on *The Pastime*, p. 56, finds a parallel in Occleve's *De Regimine Principum*, ed. Wright, p. 5.

1758. *Elyne*: Helen of Troy.

1759. *Proserpyne*: daughter of Ceres, wife of Pluto, and queen of Hades. *ypolyte*, Hippolyte, queen of the Amazons.

1760. *Medea*: daughter of Æetes, king of Colchis, and wife of Jason. With the aid of her magic he got possession of the Golden Fleece and fled to Corinth.

Polexyne: Polyxena, daughter of Priam and Hecuba. She became the bride of Achilles, who was killed by Paris. The Greeks then sacrificed her as an atonement.

1761. *Alcumena*: Alcmene, the wife of Ampitryon, but by Zeus the mother of Hercules. *Menelape*: for Penelope?

1762. *rosamoûde*: the fair Rosamond Clifford, daughter of Walter de Clifford and mistress of Henry II of England.

1800. *deth*. There is no question that *doth*, the reading in the text of 1509 and 1554, is the true one. In 1555 we even find *death*, which would require *joyes*, in order to justify the form *enfue*, and would change the entire meaning of the passage and make nonsense.

1814f. *Ponthus* . . . *Sydoyne*. See the fourteenth-century French prose romance, *Ponthus et la Belle Sidoyne*; Ward, *Catalogue of Romances in the British Museum*, i. 130; G. Paris, *Romania*, xxvi. 468-70; and Mather, *King Ponthus and the Fair Sidone*, *Publ. Mod. Lang. Assoc. Amer.*, xii. 1-150.

1818. *her hert*. All the texts read *her*, but the context seems to require *his*.

1864-74. *Hote and moyft*, &c. In this passage Hawes deals with the qualities of the famous four elements. Cf. ll. 2898 ff., note.

'It seems to have been Empedocles (c. 450 B. C.) who first clearly taught the definite doctrine of the four elements—air, fire, water, earth—as the origin of all things. . . . Later, further simplification was attempted; a fifth element, the *quinta essentia*, was supposed to unify the others, to be a more refined extract, as it were, common to all four.'—Edmunds and Hoblyn, *The Five Elements*, p. 7.

Aristotle's list, also containing four elements—air, fire, water, and earth—is derived from Empedocles. 'The Aristotelean elements were transformable among themselves, and thus had no right to the term element at all. In this later phase of Greek thought the "element" air was conceived as a combination of the properties of "hotness" and "moistness"; in fire, "hotness" and "dryness"; in water, "coldness" and "moistness"; in earth, "coldness" and "dryness" were united. Exchange moistness for dryness and you turn air into fire, or water into earth! Such a simple fact as the existence of a solid residue after the evaporation of natural waters was held to prove the transformation of water into earth. Thus, indeed, the earth was formed from the sea. This is evidently the *reductio ad absurdum* of speculation', id., p. 9.

'Galen held as his fundamental theory of nature the view which was to prevail through the Middle Ages, that all natural objects upon this globe are composed of four elements—earth, air, fire, and water, and the cognate view, which he says Hippocrates first introduced and Aristotle later demonstrated, that all natural objects are characterized by four qualities—hot, cold, dry, and moist. From the combination of these four are produced various secondary qualities.'—Thorndike, *Hist. of Magic and Experimental Science*, i. 139. See also his index to vols. i and ii; Haskins, *Studies in Mediaeval Science*, pp. 92-6, and index.

The four elements figure largely in the earlier poets. See Ovid's *Metamorphoses*, i. 19; Gower's *Confessio Amantis*, Bk. VII, 203-392. According to the editor, G. C. Macaulay, Gower's Book VII is largely drawn from the *Tresor* of Brunetto Latini. See Book I, Part iii, ch. cff. Note also—

And in this worlde eche creature ywys
Is made by numerall proporeyon
Foure elements.

Lydgate (?), *The Courte of Sapience*, f. ii (ed. 1510).

See also Caxton's version of the *Mirroure of the World*, ed. O. H. Prior (E.E.T.S.), chap. xvi, 'How the four Elementes ben sette', pp. 50-7.

Bartholomeus, *De Proprietatibus Rerum* (transl. by Trevisa, and printed by W. de Worde, 1495), treats in Book IV of the four elements and their qualities, humours, &c., in about 22½ pages. See also Book X, especially ch. iii. In Book IX, chs. ii, iii, iv, of the *Margarita Philosophica*, is a detailed account of the elements and their properties. Further information may be found in T. Wright's *Popular Treatises on Science*, p. 134, and in Sir Thomas Eliot's *Castel of Helthe*.

1976. *garden fayre*. The garden described in the *Roman de la Rose*, sec. iii, with the enclosing wall, the trees, the flowers, and the birds, is typical of the gardens in later poems and romances. And doubtless the garden described in the text, with the flower-beds in knots, with lions and dragons made of 'herbes' or flowers, with the arbor, quadrant, and the golden dragon with three heads spouting into a silver bath, is one that the poet might actually have seen. See also notes to ll. 2011 and 2017.

2011 f. *In dyuers knottes*, &c. For this characteristic feature of medieval gardens see Sir Frank Crisp, *Mediaeval Gardens*, i. 58-69, where this passage is commented on: 'Knots were of two kinds, open and closed.' The designs of the open knots 'could be merely geometrical . . . or laid out to show beasts, birds', &c. Closed knots 'had the space between the lines of plants filled with flowers of one colour', appearing like ribbons.

2017 f. *Amyddes the garden / so moche delectable There was an herber / fayre and quadrante*. Triggs, commenting on Lydgate's *Assembly of Gods* (E.E.T.S.), l. 1479, suggests that the Tower of Doctrine in *The Pastime* was 'written in imitation evidently of Lydgate's arbor', which likewise was 'foursquare', while Natter thinks Hawes owed the suggestion to the woodcut in the *Margarita Philosophica*. It is, however, also to be noted that in the garden of Prester John described in Mandeville's *Travels* (E.E.T.S., ed. P. Hamelius), i. 185, are found many features that might have afforded hints to Hawes for his garden. For example, there are many herbs, many fair wells and halls and chambers painted with gold and azure, besides all manner of birds and beasts. The wells are 'all envyround with ston of jaspe, of crystall, dyapred with gold and set with precious stones and grete orient perles'. But the type of the gardens found in the romances was in most particulars anticipated in the garden described in the *Roman de la Rose*. See also my note to *The Squyr of Lowe Degre* (Boston, 1903), l. 28.

The arbour was very characteristic of medieval gardens. 'Herber, the Old English word for arbour . . . only means a shelter or "harbour".' See Mrs. Evelyn Cecil, *A History of Gardening in England* (1910), pp. 32, 50, 72, 74; and Sir Frank Crisp, *Mediaeval Gardens*, vol. ii, Figs. cxlix-clxxiv, and vol. i, 72-7, with Figs. 82, 94, 95, 96, 128, 132, 147, 150, 209.

2025 ff. *dragon . . . Hauynge thre hedes*. See a long note on dragons in Dunlop's *Hist. of Prose Fiction* (rev. Ellis, 1888), i. 449-56, and also index, 'Dragon', in Thorndike's *Hist. of Magic and Experimental Science*, Vol. I.

2035-7. *heere . . . Lyke to the golde . . . Her heere was bryght / as the drawen wyre*. Cf. l. 3758. This simile was a great favourite with fifteenth-century poets. See a long note, with many examples, on l. 271 of Lydgate's

Temple of Glas (ed. Schick), pp. 88-90. Cf. also Triggs on Lydgate's *Assembly of Gods* (E.E.T.S.), pp. lvi, lvii; Skeat's *Poems attributed to Chaucer*, Index; and *Beves of Hamtoun*, ed. Kölbing (E.E.T.S.), pp. 244, 245.

2038 ff. *Lyke to a lady i for to be ryght trewe, She ware a fayre i and goodly garment Of moft fyne veluet i all of Indy blew.* Blue was symbolic of constancy.

2045 ff. Graunde Amoure's wooing of the Pucell follows the methods suggested by Andreas Capellanus, *De Arte Honeste Amandi*, in the sixth chapter of Book I, where a lover of low rank tries to touch the heart of a lady of the nobility. We need not, however, assume that Hawes had actually read the book.

2051. *the her.* Without doubt the intrusion of *the* is a printer's error, and though repeated in 1554 and 1555, it is not found in 1509.

2250. *perfyxte: p.p.* This is the earliest example given in the Oxford Dictionary.

2290-1. *certyfyde By good dame fame i at the begynnynge.* Cf. ll. 253 ff.

2304 ff. *Alas, &c.* Commenting upon the parting of the lovers, Ten Brink remarks: 'These scenes have evidently been written under the influence of Chaucer's *Troilus* (even the meeting in the Temple is significant), and Pandarus, too, finds here a representative in the certainly somewhat tiresome fellow Councell, who offers the lover advice before his meeting with Pucell, and consolation after their parting.'—*Hist. of Eng. Lit.* (transl. by L. Dora Schmitz), iii. 96.

2474. *tell weche.* The text of 1509 shows that the printer of the edition of 1517 exchanged the places of *w* and *t*, and out of *well teche* made nonsense.

2522. *halytacle.* For other instances of this word see Lydgate's *Fall of Princes*, l. 2688, and *The Assembly of Gods*, ed. Triggs, note to l. 9, p. 63.

2548 f. *baculus Jacobi.* Jacob's staff, shown in the woodcut, p. 98, was 'an instrument formerly used for taking the altitude of the sun; a cross staff' (Oxford Dictionary, s. v.). Graunde Amoure might have found it useful in determining the altitude of the tower, l. 2552 f.

2570-90. Berdan, *Tudor Poetry*, pp. 82, 83, compares these lines with the account of Geometry in Caxton's translation of the *Image du Monde* (ed. O. H. Prior, E.E.T.S.), p. 38, where certain verbal similarities appear.

2591-604. Anaphora. See note to *Squyr of Lowe Degre* (ed. Mead), ll. 941-54, with numerous references, and Hermann's dissertation *Ueber das schottische Alexanderbuch*, Halle, 1893, p. 30; Benoît de Sainte-More, *Roman de Troie*, ll. 17170-5. In Lydgate's (?) *Courle of Sapynce* (1510, Wynkyn de Worde), b¹, a seven-line stanza has a succession of lines beginning with 'Woo worth'. Cf. also *ibid.*, d.ii., d.iii., *recto* and *verso*.

For other examples in *The Pastime* see ll. 2619-39, 4050-76, 5684-90.

2676. *astrologye.* Doubtless a misprint for *astrolabye*, i. e. an astrolabe.

2709. *Some rethrogarde i and fome dyrectly.* It is hardly necessary to remark that Hawes followed the Ptolemaic conception of astronomy universal in his time.

2715. *foules sensatyue.* This is the reading of all the texts, but without doubt *foules* is what the poet himself wrote.

2731 ff. *for asmoche that he made nature . . . to haue dominacyon, &c.*

Hawes might have drawn much of the material for this chapter on the 'Direct Operation of Nature' from the *Image du Monde*, very likely from Caxton's translation printed by him c. 1481. See the *Mirroure of the World*, ed. O. H. Prior (E.E.T.S.), chap. xiii, 'Nature, how she werketh and what she is'. See also the discussion of the Sources, pp. lxxiv-lxxv.

2779. The retention in 1509 of the old *þ* for *the* is an interesting late survival.

2787. *the fyue wyttles*. See a detailed note on Lydgate's *Assembly of Gods*, I. 1852 (E.E.T.S.), ed. Triggs, with many references.

2858. *Retayned*: obviously for 'retayneth'. Note 'retayne' in 1509.

2864. *Plauto*. Although Hawes cites Plato, there is no evidence that he knew any Greek.

2878 ff. On the influence of the fixed stars and the planets upon the formation of a child before birth, according to the doctrine of the astrologers, see Thorndike, *History of Magic and Experimental Science*, II. 744, and Caxton's *Mirroure of the World*, ed. O. H. Prior (E.E.T.S.), chap. viii, pp. 144-8, 'Of the vertue of the heven and of the sterres'.

2899 f. *Some hote and moyß*, &c. Cf. note to ll. 1864-74.

2963. *Tyll that [I] came*.

3002-17. *four ymages*, &c. This mechanical tournament may possibly have been suggested by the passage in Mandeville's *Travels* (ed. P. Hamelius, E.E.T.S.), I. 156, where the enchanters of the Great Can's household produce the appearance of a tournament: 'And þan þei make knyghtes to jousten in armes full lustyly & þei rennen togidre a gret randoun & þei frusschen togidre full fiercely & þei breken here speres so rudely þat the tronchouns flen in sprotes & peces all aboute the halle.'

But mechanical toys of various sorts were by no means rare in the Middle Ages. See the account of the palace of the Emperor of Constantinople in the *Voyage of Charlemagne to Constantinople and Jerusalem*, and also Faral's comments on medieval automata in *Les Sources latines des Contes et Romans Courtois*, pp. 328-35.

3025 f. *There was depaynted all aboute the wall The grete dysstruccyon of the cyte of troye*. See note to ll. 270-3.

3109 ff. *fortune / with the faces twayne*. The goddess Fortune was very popular among the Greeks, and especially among the Romans, and she plays a great role in medieval literature. For her vogue in the Middle Ages much credit should doubtless be given to Boetius, *De Consolatione Philosophiae*, whose second book deals chiefly with the caprices of Fortune.

For the comments of Jean de Meun on Fortune see *Roman de la Rose* (ed. Michel), ll. 5558-7643. In this long passage he borrows from Cicero, Livy, Lucan, Suetonius, and, above all, from Boetius, *De Consolatione Philosophiae*. The passage in Chaucer's *Troilus and Criseyde*, IV. 260 ff., is a typical example of the role of Fortune in English poetry.

Cf. also Triggs, note to Lydgate's *Assembly of Gods* (E.E.T.S.), p. 69, and Index to Lydgate's version of De Guilleville's *Pilgrimage of the Life of Man*, ed. F. J. Furnivall and Katharine B. Locock, E.E.T.S., Extra Series, lxxvii, lxxxiii, xcii. For a picture of the Wheel of Fortune, with five figures—two kings, two bishops, and a woman with flowing hair—clinging to it, see Richard

Pynson's edition of Lydgate's *Sege and Dystruccyon of Troye*, Bk. II, ch. i (1513). A similar cut, but with different figures, is in Reisch's *Margarita Philosophica*, 1503, B. VIII, facing ch. 16.

Faral has an important note on the idea of Fortune in the Middle Ages, with many references, in *Sources latines des Contes et Romans Courtois*, p. 100. Cf. also p. 312.

3117. *worthely* for *worldely*?

3155. *duplyfyde*. The first known instance of this word.

3166. *houfe*. In astrology the divisions of the heavens by great circles drawn through the north and south points of the horizon were called houses.

3176. *in my* for 'is my'?

3240 f. *And on the walles ryght well dyde appere The sege of Thebes depaynted fayre and clere*. See note to ll. 270-3.

3309 *In his hande a balle*. An emblem of power, common in the Middle Ages, and frequently seen in medieval effigies and portraits.

3375-81. This passage is obviously suggested by 2 Cor. vi. 7, Ephesians vi. 13-17, &c. With minor differences, though with considerable verbal agreement, the same figurative account of the hero's armour had already been incorporated in the author's *Example of Virtue*, st. 196, written about two years before *The Pastime*.

3420. *trappoures*. For this word see Lydgate's *Assembly of Gods*, ed. Triggs, note to l. 815.

3462. *thycke of derkenes*. For this usage see Oxford Dictionary, s. v. of, XI. 35.

3498. *toted* (for tot[r]ed?), awkwardly shambled along. The word appears as *toted* in all the texts, but it is not in the Oxford Dictionary. Unfortunately the page containing this word is missing in 1509.

3510. *Sotheych = so the ich*, so may I thrive, common in the fourteenth century. The printer of the 1555 edition evidently took this for an unintelligible misprint and substituted *Sotheyliche*.

cham, Kentish dialectal form for *ich am* = I am.

3530. *nunnes of the grene cote*. Obviously an obscene allusion—the coat being stained green by the grass. Cf. the phrase *to give a woman a green gown*, and the examples under *green*, g. in the Oxford Dictionary. The earliest found there is dated 1586. *nunnes* is evidently used in a jocular sense. See Farmer and Henley's *Slang and its Analogues*, s. v. 'nun' and 'green gown'.

3540. *nole*, a variant form of *noddle*, the head. See Oxford English Dictionary, s. v. *noll*.

3545. *to ryngge her blacke belles*. The allusion is not entirely clear, but almost certainly obscene.

3547. *Godfrey gobylyue*. The evil-speaking Godfrey is regarded by Burkart as an imitation of 'Wikked Tonge' in the English version of the *Romaunt of the Rose*, ll. 3802, 3871.

Godfrey gobylyue: *gobylyue* = go-belive, i. e. go quickly.

3570-625. *Was not Aristotle*, &c. For the source of this tale see *Le Lai d'Aristote* in Montaiglon et Raynaud, *Fabliaux des xiii^e et xiv^e siècles*, v. 247 ff.; and, for a detailed discussion of its sources and history, the edition of

the *Œuvres de Henri d'Andeli*, by A. Héron, Paris, 1881. See also Barbazan-Méon, *Fabliaux*, iii. 96; Le Grand d'Aussy, *Fabliaux*, i. 214; von d. Hagen, *Gesammltabenteuer*, I, p. lxxx ff.; Benfey, *Pantschatantra*, i. 461 ff.; *Promptuarium Exemplorum*; cf. Du Meril, *Mélanges*, p. 474.

The love affairs of Aristotle and of Vergil are briefly referred to by Gower, *Confessio Amantis*, ed. Macaulay, ll. 2705-25.

For curious illustrations of Aristotle with the woman on his back see Sir Frank Crisp, *Medieval Gardens*, I, Fig. 77 (borrowed from Way's *Fabliaux*, ii. 49) and Fig. 180.

3607 f. *rode . . . Aboute a chambre*. In the *fabliau* the adventure is in a garden, not in a room, and there are various minor differences. The story doubtless circulated widely in oral form, with inevitable unimportant modifications.

3626 ff. *Dyde not a woman the famous Vyrgyle . . . full craftely begyle?* For an elaborate discussion of this story, with many references and comments, see Comparetti, *Vergil in the Middle Ages* (translated by E. F. M. Benecke, London, 1895), pp. 329-37. Comparetti remarks: 'The adventure of the chest, which in later times was always referred to Vergil, is told of Hippocrates in a "Fabliau". It forms, too, without mention of either Vergil or Hippocrates, the subject of a novel of Fortini, of a German popular song, and of a French one which is still current.' In a veiled form the story appears in Caxton's *Mirroure of the World* (E.E.T.S., Extra Series CX), p. 158.

A forthcoming dissertation on Vergil the Necromancer, with copious references to the basket episode, is preparing as a Harvard dissertation by Dr. J. W. Spargo (1927).

For further comment see A. Héron, *Œuvres de Henri d'Andeli*, Introd., p. xli, note.

3731. *the* = the personal pronoun 'thee', and not the article.

3752. *his byll dyde present*. On this passage see note on Lydgate's *Temple of Glas*, ed. Schick (E.E.T.S.), l. 50.

3780 f. *Lo here the fygures, &c.* These lines are important, since they appear to indicate that the poet co-operated with the printer in illustrating *The Pastime*. They further enhance the probability, already touched upon in the discussion of the Sources, that Hawes himself suggested to his printer the three cuts borrowed from the *Margarita Philosophica*. See 'Notes on Woodcuts', and Introduction, p. lxi f.

3804 ff. With this supplication to Venus compare the prayer in Lydgate's *Temple of Glas*, ll. 321 ff., and Schick's note, with other references there found.

The supplication to Venus may possibly have been suggested by the one in Gower's *Confessio Amantis*, ed. Macaulay, viii. 2203-300.

3824. *grace and gouvernaunce*. Cf. l. 174.

3853 ff. A manuscript note on the margin of the Ham House copy of the edition of 1509 observes: 'This description is very much lyke that given of Dido in Caxton's Vyrgyl or Boke of Eneydos, 1490.'

3898. *Venus*. For examples of the great role of Venus in medieval amatory literature see index, s. v., to Neilson's *Origins and Sources of the Court of Love* (*Harvard Studies and Notes*).

4035 f. *For of I loue . . . Ryght well to know.* The readings of the text of 1554, *I of and do know*, make all clear. In plain prose: 'For I dame Venus, the goddess of love, do know', &c.

4096. *turtle*, i.e. a turtle dove. The turtle dove, as sacred to Venus, was regarded as an especially suitable offering in her temple. See note by Schick to Lydgate's *Temple of Glas* (E.E.T.S.), l. 541.

4178. *Fanthafyle*: Penthesileia, queen of the Amazons.

penalape: Penelope, wife of Odysseus.

4180. *Quene Ithesyle*: Hypsipyle, daughter of Thoas, a son of Dionysus and Ariadne. See Smith, *Greek and Roman Biog. and Mythology*, under *Thoas*.

4181. *lady Meduse*. Of the three notable Medusas of classical antiquity and mythology possibly Hawes has a daughter of Priam in mind.

Polyxene: Polyxena, a daughter of Priam and Hecabe (Hecuba), beloved by Achilles, and sacrificed by the Greeks upon his tomb. See Smith, *Greek and Roman Biog. and Mythology*.

4197 ff. *a meruaylous dongeon . . . Where we sawe men that were in tormentynge*. Many details in this passage appear to be suggested by medieval homilies and similar works describing the place of future punishment, or possibly even by Dante, though we do not certainly know that Hawes was acquainted with the *Divina Commedia*.

4218 ff. *a deep vale*, &c. The following passage also may have been suggested by Dante, though there is abundant material of the same sort in medieval homilies with which Hawes might have been familiar. Cf. also ll. 442 ff., *ante*.

4267. *do you mede*: reward you.

4280. *Where corall growed by ryght hye stockes*. Unless Hawes is here describing a fantastic landscape, we may perhaps assume that the term *corall* is applied to some plant of the same colour.

4317. *Thre hedes he had*. We may note that Chaucer's Sir Thopas pretends to have fought with a giant having three heads. The monster Cerberus had three heads, as also had Geryon, who dwelt in the island of Erytheia, &c. Many-headed beasts abound in prophetic and apocalyptic literature, to say nothing of romances. See note to l. 449 f.

4344. *dyspleafe*. This is the reading of all the texts, but possibly there is a slip of the poet or the printer, reversing the intended meaning.

4481. *I lacketh*. This absurd slip, which reappears in 1555, fortunately does not occur in 1509 and 1554.

4612. *your aboute* is an evident misprint for *you aboute*. Cf. *you* in 1554, 1555.

4733. *heades seuen*. One is reminded of the hydra with nine heads, slain by Hercules (see *ante*, ll. 1032 ff. and note), and of the beast with seven heads mentioned in Revelation.

4806. *daunce* is obviously a mere misprint for *daunte*, due to the substitution of *c* for *t*, which the similarity of form in the old type made dangerously easy for careless printers.

4847-8. *such a blowe On his seuen hedes*. The poet evidently forgets that his hero has already cut off six heads! Cf. l. 4835 f.

4848. *feuen hedes*. Undoubtedly the reading *seventh heade*, as in 1554, 1555, gives the truest sense.

4879. *he sadye*. All the texts except 1509 have *he*, but the sense obviously requires *I*, to accord with the lines that follow.

4895. *touche stoue*, a fine-grained jasper or schist used for testing the purity of gold. Except in poetry it is not used for constructing castle walls.

4929 f. *Dyana in the scorpyon*, i. e. the moon in the constellation of the Scorpion, the eighth sign of the Zodiac.

4997. *Full lyke a mayde it was*. Cf. l. 5095 f. The medieval belief that the head of the serpent which tempted Eve had the face of a maiden doubtless led Hawes to the conception in the text. In Raphael's picture of the temptation in Eden the serpent with a maiden's head is artistically coiled around the tree of life. See my note to *Chinon of England*, p. 71 (E.E.T.S., Orig. Series, 165). See also *Roman d'Alexandre*, ed. Michelant (1846), p. 294, ll. 2 ff.

4999. *the serpente made of theyr metalles feuen*. From very early times the seven metals were associated with the seven planets, and this 'became a common feature of medieval alchemy'. See Thorndike, *Hist. of Magic and Experimental Science*, i. 368.

theyr. The pronoun is significant, as indicating the metals representing the seven planets, though the editions of 1554 and 1555 merely print *the*.

5013 ff. *oyntemente . . . To anoynte my harneys for the serpente*. Similarly, Siegfried, in the Volsung Saga, smears his body with the blood of the dragon he has slain in order to make himself invulnerable. Thetis immerses the body of the infant Achilles in the Styx that he may receive no wound in battle, &c.

5018. *Astroth the fende*. Probably Ashteroth, the Canaanitish goddess of love and fertility and the counterpart of Baal. She was identified with the moon, and Baal with the sun. During the Middle Ages, and even later, the heathen deities were commonly regarded as evil spirits—fiends.

5087 ff. *to fynde oute my fo*, &c. 'The battle of Graunde Amoure with the monster of the seven metals, and the way in which Pallas procured to him invulnerability, strongly reminds us of Jason's adventure and the capture of the golden fleece by the help of Medea, as Hawes must have found it described in Lydgate's "Life and Death of Hector" (printed by T. Heywood, 1614, fol.) and *Troybook* (printed by Richard Pynson, 1513), Chap. V, p. 36, st. 7 ff.' Burkart, op. cit., p. 57.

5126. *on the grounde*, &c., i. e. with his weapon he hit the ground instead of the giant.

5164. *thou taucht*. The *thou* is an obvious blunder for *you*, as in 1509 and 1554.

5177. *Replete with Ioy without suggestyon*, i. e. without suggestion of evil or aught that might mar the beholder's happiness.

5178 f. *many a story Vpon the wall enameled*. See note to ll. 270-3.

5233-45. *upon the golden wall There was enameled . . . The syege of Troye*. See note to ll. 270-3.

5250-1. *hanged with golden aras, Whiche treated well of the syege of Thebes*. See note to ll. 270-3. Hawes was doubtless familiar with Lydgate's *Story of Thebes*.

5281 ff. Note the abrupt change to direct address. See note to ll. 186-9.

5287. *foes were added* = foes were dead. Cf. 'Though that adeed were my ertelhy body', l. 5500; *added* is obviously a printer's error for *adeed*.

5292. *And she* for *As she*?

5320 f. *the gay and glorious La bell pucell*. Note the . . . *La*!

5351. *A croked staffe*. It will be noted that no 'staffe' appears in the woodcut.

5359. *dedes of youthe*, youthful deeds.

5384. *Dethe with his darte*. During the fourteenth and fifteenth centuries the fear of death is largely predominant in religious thought, and it is freely expressed in homilies, in poems, and in hideous representations of Death bearing his dart, with which he strikes down old and young alike. For a long discussion of the 'Fear of Death and the Scorn of the World' see Lydgate's *Assembly of Gods* (ed. Triggs, E.E.T.S.), pp. xliii-1, and the admirable chapter on 'The Vision of Death' in J. Huizinga's *Waning of the Middle Ages* (1924), pp. 124-35.

5422. *the do be*. Probably the true reading is *the to be*, as in 1509 and 1554.

5425 ff. Homilies and disquisitions on the Seven Deadly Sins are innumerable in medieval literature, and they are an inheritance from the third and fourth centuries of the Christian era. These sins, Pride, Wrath, Envy, Sloth, Covetousness, Gluttony, and Lechery, were opposed to the seven Christian graces. See Triggs, *The Assembly of Gods*, E.E.T.S., p. lxx.

'Dans un fragment de Théodulfe, le premier poète de la cour de Charlemagne (liv. 5, ch. 2) on trouve un combat entre les sept péchés capitaux: *Gula, Moechia, Fraus, Avaritia, Invidia, Tristitia, et Ira*, guidés par *Superbia* d'une part, et les vertus d'autre part.' Langlois, *Origines et Sources du Roman de la Rose*, p. 64.

Among the elaborate disquisitions on this theme we may call attention to two or three, all probably included in Hawes's reading. Gower devotes much space to the Deadly Sins in the *Mirour de l'Omme*, ll. 241-300, 757-9720; and the *Confessio Amantis* is chiefly devoted to them. A long and rather dull homily on them is found in Chaucer's *Persones Tale*, with which Hawes was doubtless familiarly acquainted. We may note that in Lydgate's *Courte of Sapience*, which appears to have given some hints to Hawes, the list of sins, in slightly different order—Pryde, Ennye, Wrathe, Couetyse, Glotonye, Slouthe, Lecherye—is accompanied by prose comments after each sin. The list begins on the second leaf after G. iii (ed. printed by Wynkyn de Worde, 1510). This comparatively brief account is quite eclipsed by Lydgate's translation of De Guilleville's *Pilgrimage of the Life of Man* (E.E.T.S.), in which the portion devoted to Avarice alone fills thirty-one pages (459-90); Gluttony, ll. 12779-13080; Luxury, ll. 13089-651; Sloth, ll. 13705-968; Pride, ll. 14015-636; Envy, ll. 14767 ff.; Wrath, ll. 15544-806. To these examples may be added Dunbar's famous *Dance of the Seven Deadly Sins*. Incidentally, we may note the vast popularity in the fifteenth and sixteenth centuries of the ghastly representations of the Dance of Death.

For the use of the Seven Deadly Sins in ME. literature see Wells, *A Manual of the Writings in Middle English, 1050-1400*, pp. 350-2 and 817-18.

5460. *The pomped clerkes*. Cf. 'The pomped carkes / with fode delycyous', l. 547, which doubtless presents the true reading of l. 5460.

5523-85. The Nine Worthies here mentioned often appear in literature and art before and after the time of Hawes.

'This selection of thrice three heroes may very likely have originated in the Welsh Triads, where the three Pagan, Jewish, and Christian trinities are enumerated as follows: Hector, Alexander, and Julius Caesar; Joshua, David, and Judas Maccabeus; Arthur, Charlemagne, and Godfrey de Bouillon.' Dunlop, *History of Prose Fiction*, i. 270 (ed. Wilson, 1888).

On the other hand, J. Huizinga, *The Waning of the Middle Ages*, p. 61, finds this 'gallery of heroism for the first time in a work of the beginning of the fourteenth century, *Les Vœux du Paon*, by Jacques de Longuyon'.

Lydgate's *Assembly of Gods* (ed. Triggs, E.E.T.S.), ll. 463-9, presents the same names in a slightly different order. In a long note, pp. 73-4, Triggs cites numerous instances of the use of the Nine Worthies in literature.

5573. *douse pers*: the twelve knights or paladins who formed the body-guard of Charlemagne, as described in the cycle of Charlemagne romances.

5593-9. Note the sudden change from the discourse of Fame in the first person to the comment in this stanza, and the resumption of the utterances of Fame in the following stanza.

5618. *noddle*. The serious use of *noddle* in this passage strikingly illustrates the loss of dignity that this word has suffered in the course of the last four centuries.

5704. *Out of the lyon to entre the vyrgyne*. Apparently a play upon words, pointing to the transition from Judaism to Christianity.

5710-11. These two lines are not too clear, but they appear to mean that in the Virgin He found such natural goodness that the fruit of her womb was naturally good. The passage is a notable example of the poet's fondness for overworking a single word or two. Cf. ll. 2738 ff. Line 5710, in the edition of 1509, gives a more intelligible meaning. Cf. p. 219 of this edition.

5712-18. *Thus without nature*, &c. Cf. Chapter XXIII, pp. 105 ff.

5725. *the fatal herefy*. Doubtless an allusion to the medieval controversies over the question of the Immaculate Conception.

5796. *Vnto all poetes I do me excuse*. Cf. *Courte of Sapience* (ed. 1510), a.ii., st. 2, 'To all makers here I me excuse'.

5803. *Go, lytell boke*. Cf. Lydgate's *Temple of Glas* (E.E.T.S., ed. Schick), l. 1393, 'Now go þi wai, þou litel rude boke', and p. cxli. In the *Complaint of the Black Knight*, ll. 674-81, is the envoy beginning, 'Go litel quayre', &c. Similar endings may be found in many other poems of M.E. literature.



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 Hesperides, Garden of the, 268.
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house (in astrology), 3166.
 Humours, 1864.
 Hydra, 1032.
 Hypsipyle, 4180.
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noddle, 5618.
Nothyng I am; experte in poetry, 26.
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nunnes of the grene cote, 3530.
 Occleve, xv.
 Ointment, magic, to make one invulnerable, 5013.
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- Penthesilea, 4178.
- perçeyuerance*, 631.
- Perfect number, 1413.
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- Planets, the seven, 992.
- Polyxena, 4181.
- Ponthus and the Fair Sidone*, 1814.
- Priscian, *Institutiones Grammaticae*, li, lxviii.
- Proserpine, 1759.
- Ptolemy, lxiii, lxviii.
- Punctuation of early editions of *The Pastime of Pleasure*, xxxviii-xl.
- quadrant roche*, 360.
- Quadrivium, xlv, lvii-lxiv.
- Red Rose, 21.
- Reformation, the, xviii.
- Reisch, G., his *Margarita Philosophica*, lxiv-lxxvi.
- Rhetoric, importance of, in *The Pastime*, liv; sources of medieval, liv; Aristotle and, lv; text-books on, liv-lvii; medieval subdivisions of, lvi.
- Roman de la Rose*, xlv.
- Roses, Wars of the, xvii.
- Sackbut, 1529.
- 'Sagytary', 995.
- Schoolmen, liv.
- Season motive, 57.
- Serpent with maiden's head, 4997.
- Seven Arts, the, xlv-lxiv, lxxvi-lxxvii.
- Seven Deadly Sins, 5425.
- Seven metals, dragon made of, 4999.
- Seven, use of, in *The Pastime* and elsewhere, 305.
- Sins, Seven Deadly*, 5425.
- Sloth, sin of, 7.
- solacious*, 66.
- solysgyse*, 793.
- Sotheych*, 3510.
- Southey, K., his reprint of *The Pastime*, xl.
- Sphere, as emblem of power, 3309.
- Statius, 1.
- Sydneyne, *King Ponthus and the Fair Sidone*, 1814.
- Tabours, 1528.
- Theology, not included among the Seven Arts, lxxvii.
- thycke of derkenes*, 3462.
- toted*, 3498.
- Tournament, mechanical, 3002.
- Tower of Doctrine, lxvi, 348.
- trappoures*, 3420.
- Trivium, l-lvii.
- Troye-loye*, 1080.
- Troye, the recule of*, 236.
- Turtle dove, sacred to Venus, 4096.
- University curriculum at Paris and Oxford, lxviii.
- Urine, importance of, in early medical practice, 1703.
- Varro's encyclopaedic treatise, lxix.
- Venus, supplication to, 3804; role of, in medieval literature, 3898.
- Vergil, 1, 3626.
- Versifying in the fifteenth century, difficulty of, xciii.
- Vine of gold, 405.
- Visions, xlv, 125.
- Vyrgyle, the beguiling of, 1, 3626.
- Wall, pictured, 271.
- Woodcuts, notes on the, lxv-lxviii, cxiv-cxvi.
- Wooing, methods of medieval, 2045.
- Worthies, Nine, 5523.
- Wright, Thomas, his edition of *The Pastime of Pleasure*, xliii f., xl.
- Worde, Wynkyn de, xviii, xxix-xxxi, lxx.



GLOSSARY

- abieccyon**, *sb.* abasement; 'cast . . . in abieccyon', cast away, reject, 2182.
abiecte, *vb.* reject, cast out, remove, 707, 1282, 4301.
abufyon, *sb.* misuse, perversion, 690, 2649; without **abufyon**, exactly, 690.
abye, *vb.* suffer for, repent, make amends for, 4386.
accombred, *adj.* encumbered, 2856.
accydence, *sb.* accidence, formal grammar, 578.
accydent, *sb.* an attribute, 5644.
added, *pp.* dead, 5287. *Cf.* 'adeed', 5500.
adeed, *adj.* dead, 5500.
aduale, *vb.* fall, descend, 2377, 4403.
aduaunte, *sb.* boast, 2321, 4256.
aduertence, *sb.* observation; *make aduertence*, give attention to, observe, 1711.
affecte, *sb.* mood, intent, reality, 1182.
alate, *adv.* lately, 381.
amonge, *adv.* meanwhile, for a time, 1088.
amplyacyon, *sb.* amplification, 773.
amyte, *sb.* love, friendship, 425, 1391.
and, *conj.* if, 1731, 1824, 2370, 2691, 4596, &c.
appefe, *vb.* appease, conciliate, 2018.
applied, *pp.* adapted to, suited to, 2115.
apportenaunt, *adj.* pertaining to, belonging to, 1571.
appose, *vb.* put to question, disturb, 3169, 3859.
aprobate, *ppl.* *adj.* approved (formally), 753.
arage, *vb.* enrage, 1166.
araye, *pp.* troubled, afflicted, 1821, 3648.
armines, *sb.* ermines, 2041.
aromatyke, *adj.* aromatic, spicy, highly flavoured, 822, 923.
artography, *sb.* orthography, 532.
artyke, *adj.* pertaining to the arts, skilled in the arts, 522, 913, 3826.
afayde, *vb.* tried, 1823.
aflake, *vb.* cease, 2496.
aspecte, *sb.* appearance, bearing upon, reference to, 837, 2635.
aspied, *vb.* spied, 4568.
affured, *adj.* azured, blue, 1973, 4275.
asterte, *vb.* part, depart, escape, 1634, 3042, 5336.
afwage, *vb.* counteract, diminish, 5581.
attame, *vb.* tame, 999.
attaste, *vb.* taste, 1160.
aurora, *sb.* dawn, 4188.
Aufter, *sb.* the south wind, 357.
auale, 4403. *See* 'aduale'.
auayle, *vb.* disappear, 121.
auoyde, *vb.* depart, 2344.
bafe, *adj.* bass, 1468.
baffe courte, *sb.* lower court, 2998, 5196. *Cf. Fr.* 'basse cour'.
baffe toure, *sb.* lower tower, 5201.
bayte, *sb.* at the bayte, at variance with, 2437.
befely, *adv.* busily, 1799.
bewraye, *vb.* disclose, 2323.
bolne, *pp.* swollen, 3502.
bonet, *sb.* an additional piece of canvas laced to a sail to catch more wind, 5029.
bote, *sb.* remedy, help, 1070, 2268, 4054.
boystoufly, *adv.* roughly, violently, boisterously, 1202.
braft, *vb.* *See* 'to braft'.
braudred, *adj.* embroidered, 5316.
brayde, *vb.* neighed, 4420.
brede, *vb.* : *misprint* for 'breake', 2404.
brede, *sb.* breadth, 2579.
brennynge, *adj.* burning, 177, 727, 1768.
breuiate, *adj.* abbreviated, short, 742.
breuyacyon, *sb.* abbreviation, 3762; 'in breuyacyon', i.e. in 'abbreviated' form, in miniature, 5609.
brygge a bragge, *adv.* ask w?

3491. The Oxford Dictionary cites the phrase, but does not define it.
brytell, bryttle, adj. frail, inconstant, fickle, 561, 5489.
bryttylnes, sb. frailty, weakness, 1568.
byfe, sb. brownish grey, dark grey, 4769.
carkes, sb. carcass, body, 547.
celeftyne, adj. heavenly, celestial, 1554, 5212.
cent, sb. scent, perfume, 398.
centencyous, adj. sententious, 1133.
cefnatyue, for cenfatyue, adj. sensitive, 2893.
chaunce, sb. mishap, mischance, 4977.
chorle, sb. churl, 1354.
claryfyed, adj. freed from impurity, 407.
clergy, sb. learning, 1220, 3570, 5679.
colers, sb. collars, 169.
colour, sb. figure, allegory, fiction, embellishment, 25, 42, 50, 796, 933, 950, 1353, &c.
combust, adj. burnt, blazing, bright, 2936.
commyfyed, pp. given in charge, 2082.
comyn wytte, sb. consciousness, 2788, 2792.
comyns, sb. commons, common people, commonwealth, 238, 882.
conceyte, sb. thought, conception, mind, 262, 2168, &c.
congruete, sb. agreement, concord, 518.
coniecte, vb. plan, contrive, determine, 4952.
connynge, sb. cunning, skill, knowledge, wisdom, discernment, 39, 214, 525, 802, 804, 898, 967, 2803.
conuenient, adj. suitable, 1206.
conueyte, sb. covet, 1885.
courage, sb. disposition, temper, heart, 322, 4015, 4225.
couetyse, sb. covetousness, 4033.
craftly, adj. skilful, 3010.
crafty, adj. skilfully wrought, skilful, 405, &c.
croud, sb. violin, fiddle, 1530.
cruddy, adj. curdy, curd-like in appearance, 62.
cure, sb. care, attention, 173, 216, 490, 1819, 3358.

cyphans, sb. 'used vaguely, after late L. *symphōnia*, as a name for different musical instruments', 1531. Cymphan or symphan is a variant form of symphony.
cycumftaunce, sb. detail, 1480, 3777; 'balle of ryght grete cycumftaunce', i.e. circumference, 3309.
debonayre, adj. debonair, gracious, attractive, 4862.
declinall, adj. declinable, 592.
defarre, vb. defer, delay, 3370.
defeted, vb. defeated, 5269.
defloured, adj. marred, disfigured, 1013.
defufe, adj. obscure, uncertain, 1426.
degouted, vb. pt. distilled, 5265.
dele, dell, sb. deal, part, whit, 384, 969.
delyces, sb. delights, 563.
demeane, vb. behave, conduct one's self, 2343, 2428.
depared, adj. clear, pure, 1320. For 'depured'? Not in Oxford Dictionary.
departage, sb. departure, chap. xix (Contents). Not in Oxford Dictionary.
depured, adj. clear, purified, 62, 388, 403, 679, 2265. Cf. Lydgate, *Temple of Glas*, 1225, and *Courte of Sapience*, st. 1.
derecte, vb. guide, direct, 3190.
deryfyde, pp. derived, 1163, 1936, 3152.
determyne, vb. conclude, 5317.
detraye, vb. subtract, take away, 1414, 1442, 2933, 5800.
deuoyde, vb. dispel, avoid, make void, of no effect, do away with; shun, escape, 1132, 1544, 1579, 1608, 2642, 5165.
dispiteous, adj. pitiless, chap. xix (Contents).
document, sb. teaching, 348.
dome, sb. judgement, 2618.
domyfy, vb. to rule, be in the ascendant, 1419.
domyfyed, vb. 'divided into twelve equal parts or "houses" by means of great circles', Oxford Dict., 993, 1419, 1934, 2708.
domyne, vb. rule, govern, control, 285, 961, 1573.
donet, sb. the elements of grammar, 578. See note.

donne, *adj.* dun, dark, 355.
 doole, *sb.* grief, sorrow, 523, 3829.
 doubtance, *sb.* doubt, uncertainty, hesitation, 45, 117.
 doubtly, *adj.* doubtful, 415.
 douloet, *adj.* sweet, 392.
 doufe pers, *sb.* the 'douze pers' of Charlemagne, the twelve knights or paladins who were his personal attendants and body-guard, 5573.
 douffemer, *sb.* dulcimer, 1531.
 duplyfyde, *pp.* doubled, 3155. First instance of this word.
 dyapenthe, a musical term, 1470. 'The consonance or interval of a fifth.' 'A Diapenthe added to a Diatesseron makes a Diapason', *Phil. Trans.*, xviii. 70; Oxford Dict.
 dyettefferon, *sb.* 1470. See 'dyapenthe'.
 dyopafon, *sb.* 'the interval of an octave; the consonance of the highest and lowest notes of the musical scale', 1469.
 dyrecte, *vb.* to right, redress, 885.
 dyryge, *sb.* dirge, 5414.
 dyseure, *vb.* discover, disclose, 2251, 2722, 3209, 3356, 3885. Cf. Lydgate, *Temple of Glas*, 161, 629, 916.
 dyfeafe, *sb.* discomfort, 2992, 3659, 4341.
 dyfnull, *vb.* destroy, 776, 874.
 dyfposfycyon, arrangement, 821, 834, 862.
 dyffolate, *adj.* desolate, 4925.
 edefyed, edyfyed, *pp.* built, 3019, 4965.
 egall, *adj.* equal, impartial, just, 5445, 5741.
 elate, *adj.* proud, exalted, 1017.
 element, *sb.* sky?, 345.
 emyspery, *sb.* hemisphere, 123, 1312.
 enbraced, *vb.* fastened, 3468.
 encombrance, *sb.* hindrance, 1299.
 endamage, *vb.* damage, hurt, injure, 5132.
 endued, *pp.* moistened, wet, 493.
 endyte, *vb.* compose, write, 778, 985.
 enforçynge, *pr. p.* endeavouring, 4412.
 enhewed, *vb.* coloured, 2948. Not in Oxford Dictionary.

enlongynge, *pr. p.* prolonging; 'tyme enlongynge', extension of time, 5450.
 enproue, enprowe, *vb.* improve, make better, 3195, 4081.
 enrached, *pp.* torn out, ravished, 3584. The only example in the Oxford Dictionary.
 ensefe, *vb.* burn out, diffuse, dispel, throw out, 158, 661, 923, 1516, 2512, 2671.
 enfue, *vb.* pursue, follow, 439, 569, 674, 788, 2492.
 entached, *pp.* attached, 3585.
 entent, *sb.* intent, meaning, 922.
 ententyfly, *adv.* intently, 306, 1463, 2917.
 entere, *adj.* entire, whole. See 'intere'.
 entered, *pp.* interred, buried, 1062.
 entres, *sb.* entrance, entry, 2965, 3254. See also 'intres'.
 enuyronned, *pp.* surrounded, 156.
 equypolent, *adj.* equivalent, possessed of equal power, 743, 1067.
 eschewe, *vb.* shun, 6.
 estymacyon, *sb.* judgement, 2789, 2850.
 euerychone, *adj.* every one, 454.
 ewres, *sb.* a female servant whose duty it was to furnish water for washing hands before meals, 5305. See also 'yewres'.
 exornate, *adj.* adorned, 1188.
 exorne, *vb.* adorn, embellish, 910.
 extue, *vb.* counteract, 5133; an obsolete form of eschew.
 ey, ay, ever, 325.
 eyen, *sb.* eyes, 2526.
 facundious, *adj.* eloquent, copious, 709, 1425.
 facundyously, *adv.* eloquently, copiously, 910.
 fadam, *sb.* fathom, 3692.
 fallacyous, *adj.* deceitful, 4939.
 fane, *sb.* pennant, flag, vane, 4320, 5203.
 fatall, *adj.* prophetic, doomed, 33, 721, 807, 869, 1028.
 favoure, *sb.* appearance, aspect, look, feature, 2798.
 fayne, *adj.* glad, 167.
 fayne, feyne, *vb.* imagine, pretend, 988, 996.
 faynyng, *sb.* invention, 32, 945.
 feare, *vb.* fare, go, 4316.

- fende, sb.* fiend, 4939.
fer, adj. far, 182.
ferder, adv. farther, 400, 1408.
fere, sb. fear, 2912, 4301.
fere, sb. companion, lover, 4590.
ferre, adv., adj. far, 3172, 4421.
flagraunt, adj. fragrant, 2020, 5245.
flambynge, adj. flaming, 2954.
forlorne, adj. desperate, 1649.
fortytude, sb. strength, 2026, 4803.
frete, vb. bite, cut, 4223.
fume, sb. fume, exhalation, 40, 69, 397, 661, 923.
fyccyon, sb. fiction, 949.
fyft, vb. to break wind, 3537.
game, sb. joy, pleasure, 4046.
gargeyde, pp. adorned with gar-
 goyles, 363, 2959.
gafpynge, adj. yawning, gaping,
 widespread, 143.
geft, sb. guest?, 4714.
gete, sb. jet, 3500.
gloryfyed, pp. brightened, beautified,
 653.
glofe, vb. talk smoothly, flatter, de-
 ceive, 2091.
glum, vb. look sullen, 4411.
gorgyous, adj. showy, 3517.
grece, sb. flight of steps, stairway,
 375.
grewē, sb. Greek, 434.
grope, vb. feel one's way for, to seek
 uncertainly, 1831.
growed, pret. ind. grew, 4280.
grype, sb. vulture, 5099.
gylofer, sb. obs. form of *gillyflower*,
 the clove-scented pink, 2510; *gelo-*
fer, 2950.
gylted, adj. gilded, 523, 668.
habergyon, sb. habergeon, a coat of
 mail shorter than a hauberk, 3376.
habounde, vb. abound, 1111.
habytacle, sb. habitation, 2522.
hale, vb. draw, haul, rouse up, sum-
 mon, 1771, 3675, 4405. *See also*
'hayle'.
harneys, sb. equipment, armour, 231.
haunced, pp. raised, elevated, 3035.
hayle, vb. haul, 899. *See also*
'hale'.
hayle, vb. salute, 2411.
heed, sb. head, 1505.
hele, sb. well-being, salvation, 2268.
herber, sb. arbour, 2018.
here, adj. hairy, 3497.
horology, sb. dial, clock, timepiece,
 5614. *Cf.* 'horologe', 5640.
hyenes, sb. highness, 77.
iarte, sb. stroke, blow, 441. *Cf.*
'verte'.
i-blafed, pp. blazoned, 3225.
iclipped, pp. *See* 'yclypped'.
ieopardy, sb. danger, peril, 294.
ieftes, sb. deeds, exploits (cf. the
Chansons de Geste, poems depicting
 a series of chivalrous exploits),
 5570.
impryfon, sb. imprisonment, 4205.
incontynent, adv. immediately, 604,
 1042, 3798, 4174, 4634, 5187.
indoctryne, vb. instruct, 683.
inferyall, adj. below, 2701.
influence, sb. in phrase, *percyngē in-*
fluence. 'The exercise of personal
 power by human beings'; some-
 what like astral influence, 2188,
 3435. *See Oxford Dictionary, s.v.,*
 2 b.
infynall, adj. infinite, 5660.
inspecte, sb. insight, inspection, ex-
 amination, 838.
intellectyfe, adj. intelligent, 1073.
intere, adj. entire, 2799.
interyall, adj. internal, 1560.
intres, sb. entrance, 374, 865, 1267.
See also 'entres'.
iwys. *See* 'ywys'.
kepe, sb. heed, 573.
kewed, pp. bent, twisted, 3504.
knottes, sb. 'design or figure formed
 by crossing lines'; a flower-bed so
 formed, 2011; studs, ornaments,
 5232.
kynde, sb. nature, 3611, 3797, 3969,
 4151.
latyn, sb. speech, language, 1162.
Cf. Lydgate, *Temple of Glas*, l. 139.
latyn, sb. a yellow metal resembling
 or identical with brass, 5098.
leche, sb. physician, 2472.
leed, sb. lead, 5619.
lemes, sb. gleams, flames, flashes of
 light, 1132, 2936.
lenger, adj., adv. longer, 127, 647,
 1480, 2367, 2911, &c.
lengthe, vb. prolong, 1581.
lese, vb. lose, 5638.
lesfyngē, sb. doubt, question, false-
 hood, lying, 2804.

lette, *vb.* hinder, prevent, 4596.
 lette, *sb.* hindrance, 558, 1698, 1972.
 linde, *sb.* linden tree, 452.
 lourynge, *pr. p.* frowning, scowling, 4411.
 lunatyke, *adj.* frantic, madly foolish, 5268.
 lust, *sb.* pleasure, joy, desire, 1626.
 lyghtly, *adv.* quickly, 3760.
 lyfte, *vb.* please, 984, 1149, 1170, 1226, 1482.
 magefte, *sb.* majesty, 1533.
 make, *sb.* mate, 2114.
 male, *sb.* sack, bag, 1249.
 mancyon, *sb.* mansion, house, 1968;
 'each of the twenty-eight divisions
 of the ecliptic which are occupied
 by the moon on successive days',
 Oxford Dict.
 mede, *sb.* reward, success, desert,
 2121, 4267, 4479, 4654.
 menyffyon, *sb.* delay, 5107. Not
 in Oxford Dict.
 meue, *vb.* move, 3596, 3640.
 mockage, *sb.* mockery, 3625.
 mornyng, *sb.* mourning, 1628.
 mundayne, *adj.* pertaining to the
 world rather than to heaven, chap.
 xvi, in Contents.
 myfohaunce, *sb.* disaster, ill luck,
 1033.
 myffelyuyng, *sb.* evil living, 1011.
 naturate, *adj.* created; 'endowed
 with a specific nature', 2879.
 natyues, *sb.* i.e. those born under
 the sign or planet [of Mercury],
 826.
 nerehande, *adv.* nearly, almost,
 2058.
 nefe, *vb.* sneeze, snort, 3474.
 neuen, *vb.* name, 412, 2686.
 noddle, *sb.* head, 5618.
 note, *sb.* possibly a slovenly pro-
 nunciation of *noddle*, 3540.
 nones, *sb.* occasion, nonce, 5238.
 notyfyed, *pp.* made known, pro-
 claimed, given, 891.
 nouelles, *sb.* new things, novelties,
 2182.
 nouelrye, *sb.* novelty, 1058, 2180.
 nyally, *adv.* nearly, almost, 1342.
 Not in Oxford Dict.
 nyce, *adj.* foolish, 3603.
 nygromancy, *sb.* necromancy, 4959.

oblation, *sb.* offering, sacrifice, chap.
 xxxvi, in Contents.
 ocooye, *vb.* (for accoy), to still,
 quiet; hence, to hide, conceal,
 3029. Cf. Lydgate, 'accoye',
Temple of Glas, l. 409.
 odyble, *adj.* hateful, 1137.
 olyphant, *sb.* elephant, 5067.
 on lyue, alive, 196, 1370.
 oppofe, *vb.* 3859. See 'appofe'.
 oppres, *vb.* dispel, 3829.
 or, *conj.*, *adv.* before, 802, 858,
 1105.
 ordynatly, *adv.* in orderly fashion,
 861.
 ouer all, *adv.* everywhere, 800.
 pamflete, *sb.* pamphlet, 1356.
 panter, *sb.* 'officer of a household
 who supplied the bread and had
 charge of the pantry', 479, 5306.
 parfyte, *adj.* perfect, 31, 537.
 patron, *sb.* lord, 3505.
 peas, *sb.* peace, 4342.
 peke, *sb.* dolt, noodle, silly creature,
 1643.
 peller, *sb.* talker, accuser, 4216.
 perambulucyon, *sb.* circumlocution,
 4487.
 perceyue, *vb.* perceive, discover,
 2383, 2387.
 perceyueraunce, *sb.* perception, 631,
 845, 975, 1066, 2650, 2657, 3911.
 perdurable, lasting, endurable, 86.
 perfyxte, *pp.* fixed, 2250.
 perlers, *sb.* false accusers, 4130.
 perpofycyon, *sb.* proposition, 1038.
 perturbaunce, *sb.* perturbation,
 2193.
 pertycyon, *sb.* partition, division, 83.
 pery, *sb.* gust (of wind), 124, 1310,
 2385.
 peryffhe, *vb.* destroy, cause to perish,
 5645.
 placarde, *sb.* breastplate, 3378.
 pomaunder, *sb.* pomander—'a hol-
 low vessel of gold, silver, or ivory,
 often in the shape of an apple or
 orange, for holding perfumery and
 similar material for the toilet',
 3238.
 pomped, *adj.* pampered, 547, 5460.
 preace, *sb.* praise, 5633.
 preafe, *sb.* crowd, company, press,
 1472.
 premyence, *sb.* pre-eminence, merit,
 180.

prepenche, *vb.* forethink, foresee, anticipate, 568, 1084, 1102.
 prepotente, *adj.* pre-eminent in power, 2698.
 pretende, *vb.* intend, purpose, 746.
 probacyon, *sb.* proof, trial, testing, 638, 5651.
 prouffyte, *sb.* profit, advantage, 251.
 pulcertytude, *sb.* beauty, 80, 421.
 purueyaunce, *sb.* management, provision, 420.

 quartyl, *sb.* a quartile aspect, a quadrature, 5003. 'Quartile aspect, the aspect of two heavenly bodies which are 90° distant from each other' (Oxford Dict.).

 race, *vb.* tear, pluck out, 2201.
 ratyfy, *vb.* confirm, 732.
 rayed, *pp.* troubled, 4002. *Cf.* arayde.
 rebeck, *sb.* a three-stringed musical instrument; a kind of fiddle, 1532.
 recorde, *vb.* call to mind, recall, remember, 204, 3567.
 recorder, *sb.* a sort of flute, 1529.
 recule, *sb.* collection (of narratives), 'the recule of Troye', 236.
 recure, *vb.* recover, 3051.
 redoubted, *adj.* dreaded, revered, 1.
 redounde, *sb.* resound, 2971.
 refeccyon, *sb.* food, refection, sustentance, 914.
 reflare (refleyre), *vb.* shine, emit, give out, 1053, 1318, 2490, 2937.
 reheyted at, *vb.* rebuked, scolded, 3663.
 renewe, *vb.* restore, bring back into use, 571.
 replication, *sb.* reply, Contents, chap. xliiii.
 refemble, *vb.* liken, 1010.
 resplendyfaunt, *adj.* resplendent, 1420.
 resplendyffhyng, *pr. p.* resplendent, 5623.
 retractyf, *adj.* backsliding, 1123.
 rother, *adj.* sad, 3740.
 route, *sb.* pace, speed, 'to seare a great route', 4316.
 ruffly, *adv.* dejectedly, sorrowfully, 1347.
 ryall, *adj.* royal, 9, 1220.

rygoryous, *adj.* fierce, stern, severe, 222, 1039, 4293.
 rynne, *vb.* run, 759.

 faphers, *sb.* sapphires, 5249.
 farcenet, *sb.* a fine, soft cloth made of silk, 2675.
 faufe, *prep.* save, except, 1300.
 fciencie, *sb.* knowledge, 1139.
 fcomfyte, *vb.* discomfit, overcome, 468.
 scripture, *sb.* writing, 35, 170, 788, 934, 4298.
 fe, *sb.* seat, 9.
 fece, *vb.* cause to cease, 5634.
 femblable, *adj.* similar, 1025.
 sentence, *sb.* opinion, meaning, judgement, thought, 695, 960, 967, 970, 2817, 3657.
 sentencyous, *adj.* full of meaning, aphoristic, 1317, 1324.
 fhene, *adj.* bright, 5094.
 fhent, *pp.* blamed, 2107, 2440.
 fkylleth, *vb.* matters, makes a difference, 4594.
 flake, *vb.* slacken, cease, 103.
 flogardy, *sb.* sloth, sluggishness, 562.
 flouthe, *sb.* sloth, 3772.
 folacyous, *adj.* full of solace or comfort, 66, 411, 1061, 1227, 1363, 2009, 2559, &c.
 folyfyge, *vb.* syllogize, 793.
 fope, *sb.* something to pacify or quiet one, 1832.
 fophyms, *sb.* sophisms, 1046.
 fothel, *adj.* cunningly devised, 1986. Not in Oxford Dict.
 fourdeth, *vb.* arises, springs from, 702.
 fpecyall, *sb.* in fpecyall, in a special manner, 250.
 fpede, *vb.* succeed, 2351, 2354.
 fpere, *sb.* sphere, 278, 1457, 1674, 4191.
 splendent, *adj.* brilliant, resplendent, 789, 2334.
 spyll, *vb.* destroy, perish, 1636, 4547.
 ftede, *sb.* place, 4783.
 ftepe, *adj.* high, 3853.
 fterre, *sb.* star, 277.
 stockes, *sb.* stalks, 4280.
 fuggestyon, *sb.* insinuation; *Ioye without fuggestyon*, i.e. without insinuation of the contrary, 5177.
 fugaratyfe, *adj.* sweet, 719.

furmountynge, *pr. p.* surpassing, 246.

fwage, *vb.* temper, soften, 2618.

fwounde, *sb.* swoon, 4976.

fyker, *adj.* sure, 3328.

fykernesse, *sb.* certainty, 495, 2281.

fypres, *sb.* cypress, 5238.

fyth, *conj.* since, 2240.

fyth, *prep.* since, after, 1385. *See* 'fythen'.

fythen, *prep. adv.* after, since, 1382, 5224. *See* 'fyth'.

take, *pp.* taken, 3842. 'I was so take'. *See* 'tane'.

tallaunt, *sb.* talon, claw, 5099.

tane, *pp.* taken, 3884, 4622, 5782.

tedyous, *adj.* irksome, annoying, offensive, 1009, 2285, 5146, &c. *Cf.* 'tydeus'.

tendable, *adj.* attentive, 3283.

tenebrous, *tenebrus, adj.* dark, obscure, gloomy, 357, 712, 1906, 5148.

terrayne, *adj.* earthly, 665.

than, *adv. conj.* then, 843, 847, 3978, 4105, 4465, &c.

the, *pers. pron.* thee, 1155, 1315, 2497, &c.

the, *vb.* thrive, prosper, 3739.

tho, *pron.* those, 886.

thought, *sb.* anxiety, sorrow, 2481.

to braft, *vb.* burst asunder, 5145.

tout, *sb.* rump, 3718.

trace, *sb.* track, path, 1395, 1779.

tranflate, *vb.* transfer, 3149.

tranfuert, *adj.* turned about, 857.

trappoures, *sb.* trappings, 3420.

turkeys, *sb.* turquois, 5249.

turtle, *sb.* turtle dove, 4096.

tydeus, *adj.* offensive, 266. *Cf.* 'tedyous'.

tynft, *adj.* adorned, tinted, coloured, 5249.

vnneth, *adv.* hardly, scarcely, 3841, 4396.

vnto, *conj. adv.* until, 3465.

vp fo downe, *adv.* upside down, 565, 857.

vre, *sb.* use, practice, 810, 1012, 1105, 2574, 2752, 3129, &c.

vtteraunce, *sb.* last or utmost extremity, death, 234, 463. *Fr.* *outrance*.

valed, *vb.* let or cast down, let fall, lower, 5029.

vaut, *sb.* vault, 1476.

vayle, *vb.* avail, 145.

verlet, *sb.* servant, 2939.

voyde, *vb.* deprive, 3994.

vyage, *sb.* journey, 321, 3486.

vyce, *sb.* vice, 561.

vyces, *sb.* (screws), pivots, 367.

vycyate, *adj.* vicious, 5701.

vyfnamy, *sb.* face, 3771.

vyfure, *sb.* visor, 5130.

waft, *sb.* vain, 1494.

wawes, *sb.* waves, 3.

waytes, *sb.* hautboys, 3075.

welawaye, *int.* alas, 3894. (*OE.* wā-lā-wā.)

wheder, *adv.* whither, 4517.

without, *conj.* unless, 3877, 3988, 4042.

wode, *adj.* mad, raging, 5044.

wonderly, *adv.* wonderfully, 757.

wonne, *vb.* dwell, 354.

worfhyp, *sb.* honour, 1155.

worthe, *vb.* be (to), 4050-75.

wowe, *vb.* woo, 3766.

wrynche, *vb.* get away, 2169.

wyred, *adj.* withered, 3767.

wylfull, *adj.* resolute, 3341.

ybente, *pp.* bent, curved, 3853.

ychefylde, *pp.* chiselled, carved, 375.

yclipped, *pp.* called, 191, 371, 477, 1814.

ydre, *sb.* hydra, 1032, 1038.

ye, *adv.* yea, 2171.

yeres, *sb.* ears, 1577.

yerte, *sb.* blow, stroke, jerk, snap of whip, 4119. *Cf.* 'iarte'.

yewres, *sb.* eweress, a female ewerer, a servant whose duty it was to furnish water for washing hands before meals, 478. *See also* 'ewres'.

ywys, *adv.* certainly, truly, indeed, 1610, 1701, 2159, 2747, 3791, 4019, 5220, 5263. *OE.* gewis, *Ger.* gewiss. *Cf.* 'iwys'.

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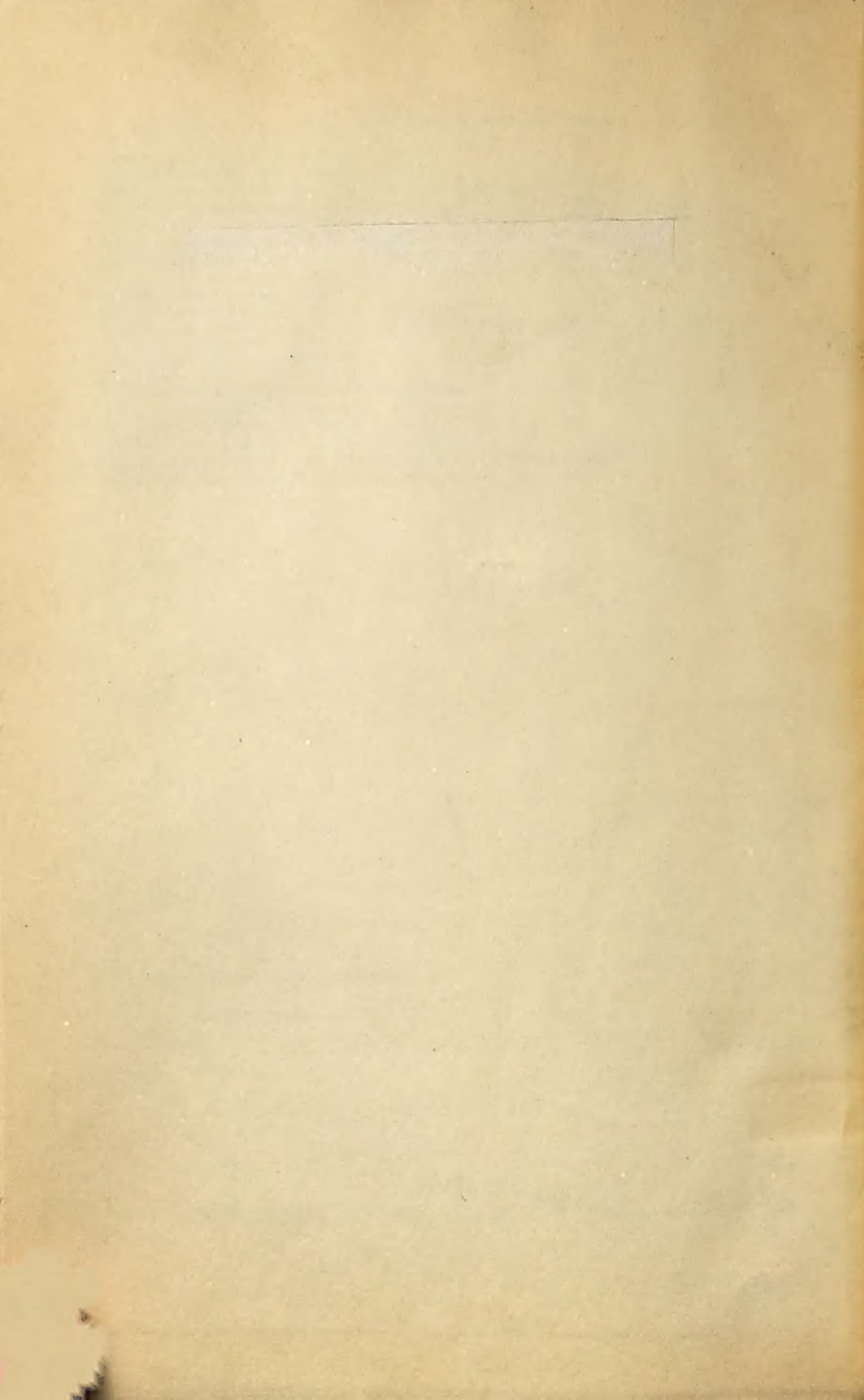
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November 1928.

PUBLISHER:

LONDON: HUMPHREY MILFORD, OXFORD UNIV. PRESS, AMEN HOUSE, E.C. 4.





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